

Computer Graphics 2 & Computer Graphics 3 Curriculum

Plainview-Old Bethpage Central School District
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PLAINVIEW-OLD BETHPAGE CENTRAL SCHOOL DISTRICT

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MISSION STATEMENT

The mission of the Plainview-Old Bethpage Central School District is to provide an academically challenging and stimulating environment for all students, and to enable them to realize their full potential to be happy, ethical and analytical citizens of the world. We do this by:

- making tolerance, acceptance, respect, honesty, and kindness expectations for all students, and for members of the Plainview-Old Bethpage school community;
- identifying each student's academic, social-emotional, aesthetic and physical needs, and striving to meet those needs; and
- encouraging communication between and among students, teachers, parents, administrators, and community members.

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RATIONALE

This curriculum project will correspond to the recent interest among students and parents for animation, which is taught in the Computer Graphics I curriculum. Students who wish to continue exploring aspects of computer design and animation would have a sequence for developing expertise in these aspects of artistic design. Advanced levels of curriculum will reflect New York State Standards, the Elements of Art and Principles of Design, advanced computer skills and knowledge of the CS 3 Suite software program. The district curriculum will also reflect appropriate assessment procedures, components of art history and the appreciation of computer art and design.

A common plan for all art instruction should be recorded to guide art instructors in ensuring that all students receive a quality education in the arts. The curriculum should represent an agreement in what constitutes an appropriate knowledge base in technique, skill, and experience.

Computer Graphics 2

Computer Graphics 2 Course Description

COMPUTER GRAPHICS 2 COURSE #: 812-2 **CREDIT:** 1

COURSE DESCRIPTION: This course is a continuation of Computer Graphics 1 that is geared toward developing individual aesthetic and advanced skills in Computer Graphics and Animation. In this class there will be a strong emphasis on developing a well-rounded media-based portfolio using the Adobe Creative Suite. Students will continue to manipulate photographs, computer-generated illustrations, as well as continuing the study of Animation using Flash and Adobe After Effects. Adobe After Effects, a more advanced animation tool, is primarily used for creating motion graphics and visual effects specifically for broadcast and film; however, it is also a very efficient way to create Animations for web as well. After Effects allows users to animate, alter, and composite media in 2D and 3D space.

Prerequisite: Studio in Media Arts

ASSESSMENTS UTILIZED: Evaluation sheets, rubrics, completion of specified projects

SUMMER ASSIGNMENT: None

HOMEWORK: None

Computer Graphics 2 Timeline

Unit 1:	Review of the Elements and Principles of Design	2 Weeks
Unit 2:	Appropriation	3 Weeks
Unit 3:	Photo Collages	3 Weeks
Unit 4:	History of Graphic Design	3 Weeks
Unit 5:	Typography	3 Weeks
Unit 6:	Pop Art Inspired Self-Portraits in Adobe Illustrator	3 Weeks
Unit 7:	Action Scripting Using Flash	2 Weeks
Unit 8:	Social Commentary Animation	5 Weeks
Unit 9:	New Masterpieces	3 Weeks
Unit 10:	Writing an Artist's Statement	2 Weeks
Unit 11:	Motion Graphics	3 Weeks
Unit 12:	Video Animations in After Effects	3 Weeks
Unit 13:	Live Action Short Film	5 Weeks

Title: Review of Elements & Principles of Design

Computer Graphics 2, Unit 1

Duration: 2 weeks

Content/Knowledge: Students will review the elements of art: Line, Shape, Color, Value Pattern/Texture, Space and the Principles of Art: Emphasis, Balance/Symmetry, Harmony/Unity-Variety/Contrast, Movement/Rhythm/Repetition, Proportion/Scale. They will view famous pieces of art and identify the elements and principles and engage in a follow-up activity to incorporate the ideas.

Skills: Students will research and identify iconic images that exemplify each of the elements and principles of art and demonstrate their knowledge using computer graphic programs.

Suggested Assignments:

- **In Photoshop:** Search the internet and create separate pages for each of the elements and principles of art and display at least four images on each page that are emblems of the element or principle. Have each page constructed to emphasize the element or principle displayed.
- **In PowerPoint:** Create a presentation for each of the elements and principles of art and display at least four images on each page that are emblems of the element or principle.
- **In Flash:** Create an animation for each of the elements and principles of art and display at least four images on each page that are emblems of the element or principle.

Performance Assessment and Critique:

- See Rubric at the end of the unit
- Students will edit and critique their own work and assess success strengths and weaknesses.

Materials:

- Adobe Creative Suite
- PowerPoint
- Color Laser Printer
- Art Textbooks
- Internet Resources
- Posters

Resources:

- Figure 1 - Elements and Principles of Art,
http://www.msdssteuben.k12.in.us/jrider/elements_and_principles_of_art.htm
- Figure 2 - Sample extracted from the Getty website,
http://www.getty.edu/education/teachers/building_lessons/elements.html
- **Elements**
- Line www.haring.com/ Keith Haring works
- Shape http://www.henri-matisse.net/cut_outs.html Matisse cutouts

- **Color:** <http://www.colourlovers.com/blog/2007/06/20/color-inspiration-from-the-masters-of-painting/> Masters of Painting & their color choices, Picasso, Klee, Matisse:
- <http://www.goshen.edu/art/ed/Compose.htm#principles>
- **Emphasis:** http://myhero.com/go/hero.asp?hero=d_lange Dorothea Lange
<http://www.ibiblio.org/wm/paint/auth/munch/> Edvard Munch
- **Value:** <http://www.math.dartmouth.edu/~matc/math5.pattern/lesson4art.html> Josef Albers, Sol LeWitt, http://www.artcyclopedia.com/artists/avery_milton.html Milton Avery
- **Pattern/Texture** www.stuartdavis.com/ Stuart Davis,
<http://www.webexhibits.org/colorart/riley.html> Bridget Riley (op artist)
- <http://www.iklimt.com/> Gustav Klimt
- **Space:** http://www.salvadoralimuseum.org/collection/collection_highlights.html, Salvatore Dali <http://www.jacksonpollack.com/art.shtml> Jackson Pollack

Principles:

- **Balance/Symmetry:** <http://www.pietmondrian.org/about-piet-mondrian.php> Piet Mondrian, <http://www.amishquilter.com/amish-quilt-today-a-39.html>, Amish quilts,
- http://www.slmoos.com/chinese_art.aspx?art=Paintings, Asian painting
- **Harmony/Unity-Variety/Contrast**
<http://visualcomposing.blogspot.com/2008/12/harmony-and-unity.html> Charles Reid
http://www.artcyclopedia.com/artists/bishop_isabel.html Isabel Bishop
- **Proportion/Scale** http://en.wikipedia.org/wiki/Vitruvian_Man Leonardo daVinci
- <http://britton.disted.camosun.bc.ca/goldslide/jbgoldslide.htm> The Golden Section
- **Movement/Rhythm/Repetition** <http://mystudios.com/women/pqrst/schapiro.html> Miriam Schapiro

NY State Standards of Art:

1. Creating, performing, and participating in the arts.
2. Knowing and using art materials and resources.
3. Responding to and analyzing works of art.
4. Understanding the cultural contributions of the arts.

Field Trips:

For any art class, field trips provide valuable resources and inspirations for the students. It is also valuable for teachers to be with students while they are looking at art. With each year, gallery and museums change their shows. Below are museums, galleries and locations which are ideal field trips for your Computer Graphics classes. Here are suggested locations which may change seasonally. Since museum and gallery exhibitions change, it is up to the teacher to find exhibitions which relate to the curriculum. Please see the extended list of Possible Field Trip Locations for a more comprehensive list of locations.

- The New York Metropolitan Museum of Art
- The Brooklyn Museum of Art, Guggenheim Museum
- Museum of Modern Art
- PS 1 Contemporary Art Center
- Nassau County Museum of Art

- New Museum of Contemporary Art
- Manhattan Art Galleries
- The Hecksher Museum.
- Manhattan Galleries

Figure 1

Elements and Principles of Art

http://www.msdssteuben.k12.in.us/jrider/elements_and_principles_of_art.htm

Elements of Art

Form is an element of art that is three-dimensional and encloses volume. Cubes, spheres, and cylinders are examples of various forms. **Line** is an element of art which refers to the continuous mark made on some surface by a moving point. It may be two dimensional, like a pencil mark on a paper or it may be three dimensional (wire) or implied (the edge of a shape or form) often it is an outline, contour or silhouette. **Shape** is an enclosed space defined by other elements of art. Shapes may take on the appearance of 2-D or 3-D objects. **Color** is an element of art with three properties: 1) Hue, the name of the color, e.g. red, yellow, etc. 2) Intensity or the purity and strength of the color such as brightness or dullness, and 3) value, or the lightness or darkness of the color. **Texture** refers to the surface quality or "feel" of an object, such as roughness, smoothness, or softness. Actual texture can be felt while simulated textures are implied by the way the artist renders areas of the picture. **Space** refers to the distance or area between, around, above or within things. It can be a description for both 2 and 3-dimensional portrayals. **Value** describes the lightness or darkness of a color. Value is needed to express Volume.

Principles of Art

Emphasis in a composition refers to developing points of interest to pull the viewer's eye to important parts of the body of the work. **Balance** is a sense of stability in the body of work. Balance can be created by repeating same shapes and by creating a feeling of equal weight. **Harmony** is achieved in a body of work by using similar elements throughout the work; harmony gives an uncomplicated look to your work. **Variety** refers to the differences in the work; you can achieve variety by using difference shapes, textures, colors and values in your work. **Movement** adds excitement to your work by showing action and directing the viewer's eye throughout the picture plane. **Rhythm** is a type of movement in drawing and painting. It is seen in repeating of shapes and colors. Alternating lights and darks also give a sense of rhythm. **Proportion** or scale refers to the relationships of the size of objects in a body of work. Proportions gives a sense of size seen as a relationship of objects such as smallness or largeness. **Unity** is seen in a painting or drawing when all the parts equal a whole. Your work should not appear disjointed or confusing.

Figure 2

Sample extracted from the Getty website

For full article go to website:

http://www.getty.edu/education/teachers/building_lessons/elements.html

The Elements of Art

This page provides definitions and examples of the elements of art that are used by artists working in various media. The elements of art are components or parts of a work of art that can be isolated and defined. They are the building blocks used to create a work of art.

Students who can identify the elements and evaluate their role in the composition of a work of art will be better able to understand an artist's choices. They will be equipped to address whether a work of art is successful and why.

- Composition
- Line
- Shape and Form
- Space
- Color
- Texture

Composition

The arrangement of elements in a work of art. All works of art have an order determined by the artist. Composition creates a hierarchy within the work, which tells the viewer the relative importance of the imagery and elements included.

Examples:

Symmetrical compositions convey a sense of stability. In this example, a single large figure in the center is flanked by a smaller figure on either side. The shape of the artwork itself is also symmetrical—a vertical line bisecting the image would create two equal halves that are mirror images of one another.



Madonna, Saint Thomas Aquinas, and Saint Paul, Bernardo Daddi, about 1330



Wall Clock, French, 1735–
1740

Asymmetrical compositions often convey a sense of movement since the elements of the composition are unbalanced. In this example, the artist used organic forms to create a composition that mimics the movement of vines growing in an unordered fashion around the clock face.

Line

A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines often define the edges of a form. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin. They lead your eye around the composition and can communicate information through their character and direction.

Examples:

Horizontal lines suggest a feeling of rest or repose because objects parallel to the earth are at rest. In this landscape, horizontal lines also help give a sense of space. The lines delineate sections of the landscape, which recede into space. They also imply continuation of the landscape beyond the picture plane to the left and right.



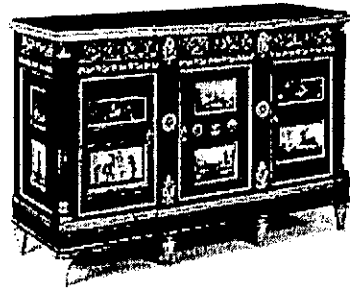
Landscape with a Calm, Nicholas
Poussin, 1650–1651



Saint Bavo, Haarlem, Pieter Jansz.
Saenredam, 1634

Vertical lines often communicate a sense of height because they are perpendicular to the earth, extending upwards toward the sky. In this church interior, vertical lines suggest spirituality, rising beyond human reach toward the heavens.

Horizontal and vertical lines used in combination communicate stability and solidity. Rectilinear forms with 90-degree angles are structurally stable. This stability suggests permanence and reliability.

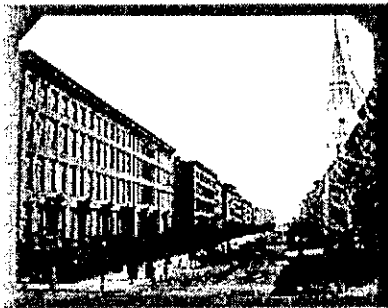


Cabinet, French, about 1785



A Storm on the Mediterranean Coast,
Claude-Joseph Vernet, 1767

Diagonal lines convey a feeling of movement. Objects in a diagonal position are unstable. Because they are neither vertical nor horizontal, they are either about to fall or are already in motion. The angles of the ship and the rocks on the shore convey a feeling of movement or speed in this stormy harbor scene.



Fifth Avenue Looking South from
Thirtieth Street, attributed to Silas A.
Holmes, about 1855

In a two-dimensional composition, diagonal lines can also indicate depth through perspective. These diagonal lines pull the viewer visually into the image. For example, in this photograph the diagonal lines lead the eye into the space to the point where the lines converge.

The curve of a line can convey energy. Soft, shallow curves recall the curves of the human body and often have a pleasing, sensual quality and a softening effect on the composition. The edge of the pool in this photograph gently leads the eye to the sculptures on the horizon.

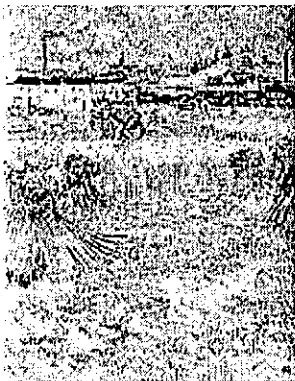
Sharply curved or twisted lines can convey turmoil, chaos, and even violence. In this sculpture, the lines of the contorting bodies and the serpent help convey the intensity of the struggle against the snake's stranglehold.



Pool, Saint-Cloud, Eugène Atget, 1915–1919



Laocoön, Giovanni Battista Foggini, about 1720



Arles: View from the Wheatfields, Vincent van Gogh, 1888

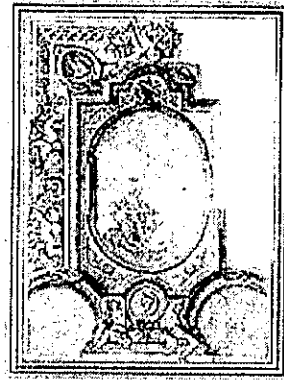
When repeated, lines can create a **pattern**. In this example, the artist repeated different kinds of lines across the composition to create various patterns. Patterned lines also give the image **rhythm**.

Shape and form

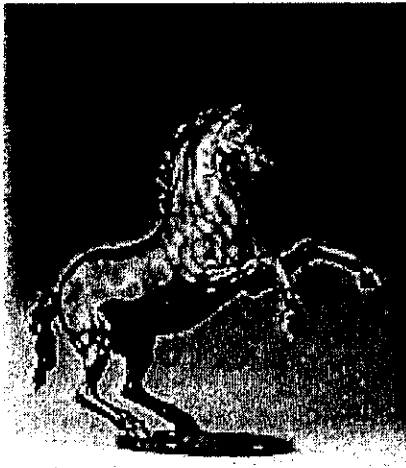
Shape and form define objects in space. **Shapes** have two dimensions—height and width—and are usually defined by lines. **Forms** exist in three dimensions, with height, width, and depth.

Examples:

Shape has only height and width. Shape is usually, though not always, defined by line, which can provide its contour. In this image, rectangles and ovals dominate the composition. They describe the architectural details for an illusionist ceiling fresco.



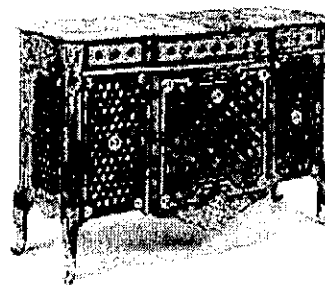
Studies for a Ceiling Decoration, Charles de la Fosse, about 1680



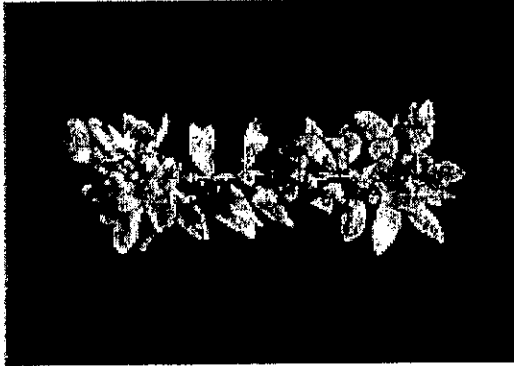
Rearing Horse, Adriaen de Vries, 1610–1615

Form has depth as well as width and height. Three-dimensional form is the basis of sculpture, furniture, and decorative arts. Three-dimensional forms can be seen from more than one side, such as this sculpture of a rearing horse.

Geometric shapes and forms include mathematical, named shapes such as squares, rectangles, circles, cubes, spheres, and cones. Geometric shapes and forms are often man-made. However, many natural forms also have geometric shapes. This cabinet is decorated with designs of geometric shapes.



Commode, Jean-François Oeben, about 1760



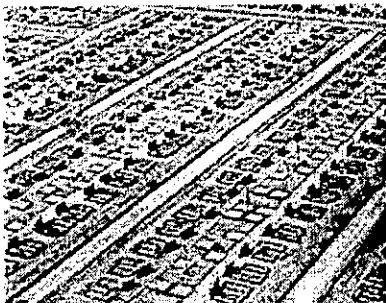
Gold Wreath, Greek, 300–100 B.C.

Organic shapes and forms are typically irregular or asymmetrical. Organic shapes are often found in nature, but man-made shapes can also imitate organic forms. This wreath uses organic forms to simulate leaves and berries.

Repeated shapes and forms also create patterns. On this manuscript page, the repeating organic floral shapes create a pattern.



Saint Mark, French, about 1410



Foundations and Slabs, Lakewood, California, William A. Garnett, 1950
© Estate of William A. Garnett

In this photograph, geometric shapes and lines are repeated to create a **pattern**.

Space

Real space is three-dimensional. Space in a work of art refers to a feeling of depth or three dimensions. It can also refer to the artist's use of the area within the picture plane. The area around the primary objects in a work of art is known as negative space, while the space occupied by the primary objects is known as positive space.

Examples:

Positive and negative space

The relationship of positive to negative space can greatly affect the impact of a work of art. In this drawing, the man and his shadow occupy the positive space, while the white space surrounding him is the negative space. The disproportionate amount of negative space accentuates the figure's vulnerability and isolation.



He Can No Longer at the Age of 98, Francisco José de Goya y Lucientes, 1819–1823



Saint Bavo, Haarlem, Pieter Jansz. Saenredam, 1634

Three-dimensional space

The perfect illusion of three-dimensional space in a two-dimensional work of art is something that many artists, such as Pieter Saenredam, labored to achieve. The illusion of space is achieved through perspective drawing techniques and shading.

Color

Light reflected off objects. Color has three main characteristics: **hue** (red, green, blue, etc.), **value** (how light or dark it is), and **intensity** (how bright or dull it is). Colors can be described as warm (red, yellow) or cool (blue, gray), depending on which end of the color spectrum they fall.

Examples:

Value describes the brightness of color. Artists use color value to create different moods. Dark colors in a composition suggest a lack of light, as in a night or interior scene. Dark colors can often convey a sense of mystery or foreboding.

Light colors often describe a light source or light reflected within the composition. In this painting, the dark colors suggest a night or interior scene. The artist used light colors to describe the light created by the candle flame.



Christ Crowned with Thorns,
Gerrit van Honthorst, about
1620



The Annunciation, Dieric Bouts,
1450-1455

Intensity describes the purity or strength of a color. Bright colors are undiluted and are often associated with positive energy and heightened emotions. Dull colors have been diluted by mixing with other colors and create a sedate or serious mood. In this image the artist captured both the seriousness and the joy of the scene with the dull gray stone interior and the bright red drapery.

Texture

The surface quality of an object that we sense through touch. All objects have a physical texture. Artists can also convey texture visually in two dimensions.

In a two-dimensional work of art, texture gives a visual sense of how an object depicted would feel in real life if touched: hard, soft, rough, smooth, hairy, leathery, sharp, etc. In three-dimensional works, artists use actual texture to add a tactile quality to the work.

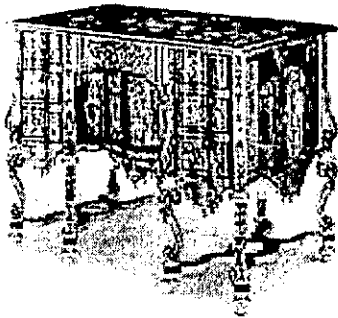
Examples:

Texture depicted in two-dimensions

Artists use color, line, and shading to imply textures. In this painting, the man's robe is painted to simulate silk. The ability to convincingly portray fabric of different types was one of the marks of a great painter during the 17th century.



Portrait of Agostino Pallavicini, Anthony van Dyck, 1621-1623



Desk, French, 1692-1700

Surface texture

The surface of this writing desk is metallic and hard. The hard surface is functional for an object that would have been used for writing. The smooth surface of the writing desk reflects light, adding sparkle to this piece of furniture.

Student Name: _____

Unit 1: Elements and Principles of Design

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project free of fingerprints, folded corners, and wrinkles. The student's name was on the assignment.	10	
Content The entire project was done in Photoshop, PowerPoint or Flash.	10	
A separate page for each of the elements has been made and has at least four appropriate examples.	10	
A separate page for each of the principles has been made and has at least four appropriate examples.	20	
The images on each page have been placed in a manner which is aesthetically pleasing and reinforces the elements and principles of art.	10	
The student worked with a color palette which is pleasing.	10	
Effort The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.	10	
Class Participation The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.	10	
Total Score	100	

Title: Appropriation

Computer Graphics 2, Unit 2

Duration: 3 weeks

Content/Knowledge: Students will discuss the implications of appropriation, plagiarism and attribution. Discussion will define the terms and include the proper and improper ways to adopt, borrow, recycle, and reinterpret imagery from various resources (texts, the internet, newspapers, magazines, etc). Strategies will be investigated to utilize other resources and give attribution to new artwork that is created and insure that the new work is substantially and inherently different from the source material.

Skills: Students will research and identify artworks and artists that are associated with appropriation.

Suggested Assignments:

- In Photoshop: Students will create a themed political image/possibly a collage utilizing sources from (texts, the internet, newspapers, magazines, etc.).
- In Illustrator: Students can use visual references to create a baseball-like trading card of a famous person.

Performance Assessment and Critique:

- See Rubric at the end of the unit.
- Students will edit and critique their own work and assess success strengths and weaknesses.

Materials:

- Adobe Creative Suite
- Color Laser Printer
- Art Textbooks, newspapers, magazines
- Internet Resources
- Posters

Resources:

- Some artists who use Appropriation: Georges Braque, Joseph Cornell, Marcel Duchamp, Max Ernst, Hans Haacke, Jasper Johns, Jeff Koons, Joseph Kosuth, Barbara Kruger, Sherrie Levine, Roy Lichtenstein, Joan Miró, Claes Oldenburg, Meret Oppenheim, Tom Phillips, Pablo Picasso, Robert Rauschenberg, Gerhard Richter, David Salle, Kurt Schwitters, Cindy Sherman, Nancy Spero, Andy Warhol
- Figure 1 - Artist's Sample, Walker Evans, <http://www.aftersherrielevine.com/>
- Figure 2 - Artist's Sample Using Appropriation, Andy Warhol
- http://www.icp.org/site/c.dnJGKJNsFqG/b.3830005/k.9991/Sherrie_Levine.htm<http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=23>
- <http://www.techdirt.com/articles/20100507/0231219332.shtml>

NY State Standards of Art:

1. Creating, performing, and participating in the arts.
2. Knowing and using art materials and resources.
3. Responding to and analyzing works of art.
4. Understanding the cultural contributions of the arts.

Field Trips:

For any art class, field trips provide valuable resources and inspirations for the students. It is also valuable for teachers to be with students while they are looking at art. With each year, gallery and museums change their shows. Below are museums, galleries and locations which are ideal field trips for your Computer Graphics classes. Here are suggested locations which may change seasonally. Since museum and gallery exhibitions change, it is up to the teacher to find exhibitions which relate to the curriculum. Please see the extended list of Possible Field Trip Locations for a more comprehensive list of locations.

- The Cooper-Hewitt Museum
- The New York Metropolitan Museum of Art
- The Brooklyn Museum of Art
- The Guggenheim Museum of Art
- The Museum of Modern Art,
- PS 1 Contemporary Art Museum
- Nassau County Museum of Art
- The Neue Galerie
- The Heckscher Museum of Art
- The Jewish Museum
- Manhattan Art Galleries

Figure 1
Artists Sample
Walker Evans

<http://www.aftersherrielevine.com/>



In 1936 Walker Evans photographed the Burroughs, a family of sharecroppers in Depression era Alabama. In 1979 in Sherrie Levine rephotographed Walker Evans' photographs from the exhibition catalog "First and Last." In 2001 Michael Mandiberg scanned these same photographs, and created AfterWalkerEvans.com and AfterSherrieLevine.com to facilitate their dissemination as a comment on how we come to know information in this burgeoning digital age.

Here on AfterSherrieLevine.com, you will find a browsable selection of these images. Links to the high-resolution exhibition-quality images to download and print out. Along with a certificate of authenticity for each image, which you print out and sign yourself, as well as directions on how to frame the image so that it will fulfill the requirements of the certificate.

By building the image's URL into the title - the image to the left is "Untitled (AfterSherrieLevine.com/2.jpg)" - the images are locatable and downloadable by anyone who sees or reads about the image. By distributing the images online with certificates of authenticity, the images are accessible by anyone. Unlike the work of the late Felix Gonzalez-Torres (known for his spills of candy and stacks of paper from which the viewer can take a piece of, though the sculpture stays complete because the owner possesses the certificate of authenticity, the right to reproduce < the certificates here are used to insure that each satellite image be considered with equal authenticity, not the opposite. This is an explicit strategy to create a physical object with cultural value, but little or no economic value.

Figure 2
Artist Samples Using Appropriation
Andy Warhol



Andy Warhol Appropriating the Campbell's Soups Can



Andy Warhol Appropriating Marilyn Monroe's Portrait

Student Name: _____

Unit 2: Appropriation

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project free of fingerprints, folded corners, and wrinkles. The student's name was on the assignment.	10	
Content	10	
The work is the correct dimensions.		
The project was done entirely using Adobe Illustrator and Photoshop.	10	
The completed project utilizes sources that have been changed substantially from the original images.	10	
The student's project reflects a sound knowledge of the elements of art and they are used with variety.	10	
The student's project reflects a sound knowledge of the principles of art and they are used to enhance the theme if the project.	10	
The student demonstrated a clear thematic message.	10	
Effort	10	
The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.		
Class Participation	10	
The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.		
Total Score	100	

Title: Photo Collages

Computer Graphics 2, Unit 3

Duration: 3 weeks

Content/Knowledge: Students will review the concept of collage and previous lessons about appropriation. Works by various artists will be discussed and analyzed. Students will be encouraged to incorporate a variety of sources and materials to create a cohesive art work.

Skills: Students will understand the concepts used in creating an authentic and unique collage with an emphasis on unity and variety utilizing the principles of art. They will employ a layered approach in the program of their choice and may include filters and the techniques of feathering and masking to blend disparate sources.

Suggested Assignments:

- Create an on-line collage with resources from the MoMA
http://redstudio.moma.org/interactives/remix/index_f.html
- In Photoshop: Students will create a collage from personally taken photographs utilizing digital cameras.
- In Photoshop: Students can use imagery that is “cut and pasted from various sources to create a “Bearden like” collage.
- In Illustrator: Students may convert digital photographs into vector images and create a collage using these images.

Performance Assessment and Critique:

- See Rubric at the end of the unit.
- Students will edit and critique their own work and assess success strengths and weaknesses.

Materials:

- Adobe Creative Suite
- Color Laser Printer
- Scanner
- Art Textbooks, newspapers, magazines
- Internet Resources
- Posters

Resources:

- Figure 1- Student Samples
- Figure 2- Artists Samples, Nick Bantock, Sabine and Griffin Trilogy
http://www.nickbantock.com/original_art/Gallery_2008/Mai-Art-MA21.jpg
- Artists to look at and research: Pablo Picasso, Georges Braque, Max Ernst, Man Ray, Hannah Hoch, Kurt Schwitters, Henri Matisse, Romare Bearden

NY State Standards of Art:

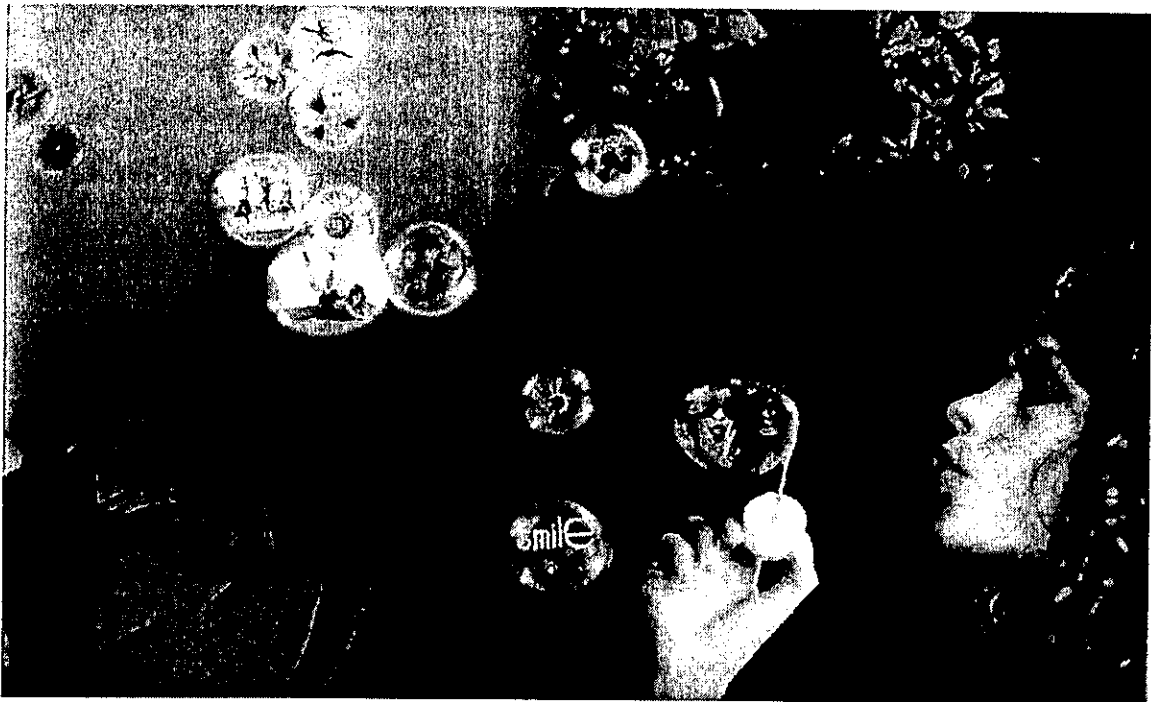
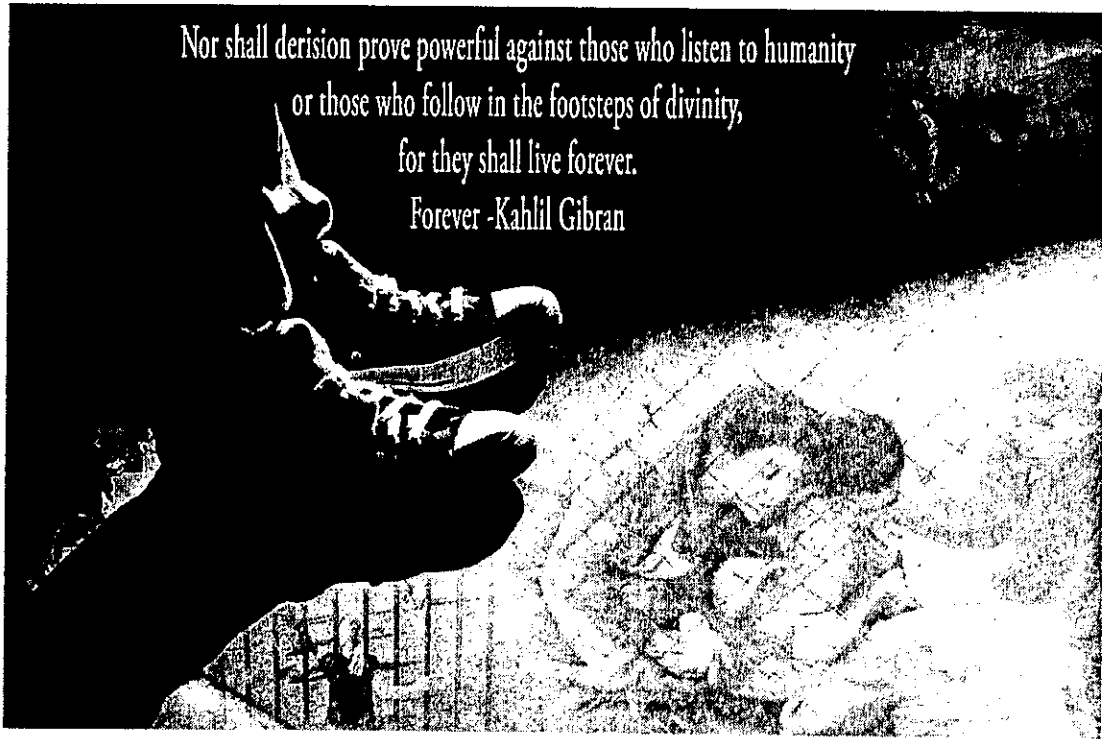
1. Creating, performing, and participating in the arts.
2. Knowing and using art materials and resources.
3. Responding to and analyzing works of art.
4. Understanding the cultural contributions of the arts.

Field Trips:

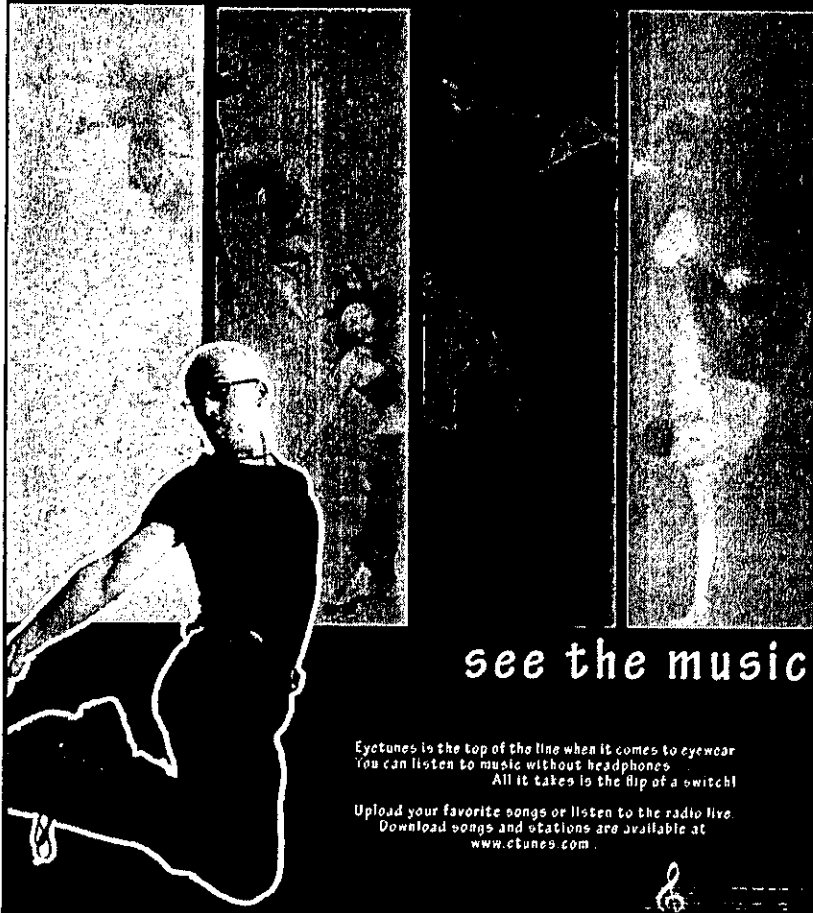
For any art class, field trips provide valuable resources and inspirations for the students. It is also valuable for teachers to be with student while they are looking at art. With each year, gallery and museums change their shows. Below are museums, galleries and locations which are ideal field trips for your Computer Graphics classes. Here are suggested locations which may change seasonally. Since museum and gallery exhibitions change, it is up to the teacher to find exhibitions which relate to the curriculum. Please see the extended list of Possible Field Trip Locations for a more comprehensive list of locations.

- The Cooper-Hewitt Museum
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- The Brooklyn Museum of Art
- The Guggenheim Museum of Art
- The Museum of Modern Art,
- PS 1 Contemporary Art Museum
- Nassau County Museum of Art
- The Neue Gallerie
- The Heckscher Museum of Art
- The Jewish Museum
- Manhattan Art Galleries

Figure 1
Student Samples



eyetunes



see the music

Eyetunes is the top of the line when it comes to eyewear.
You can listen to music without headphones.
All it takes is the flip of a switch!

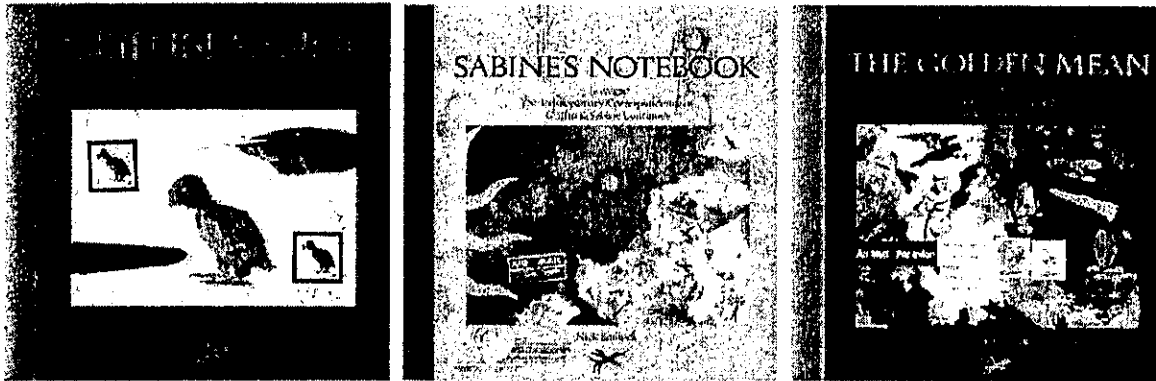
Upload your favorite songs or listen to the radio live.
Download songs and stations are available at
www.eyetunes.com



Figure 2

Artists Samples, Nick Bantock, Sabine and Griffin Trilogy

http://www.nickbantock.com/original_art/Gallery_2008/Mai-Art-MA21.jpg



Student Name: _____

Unit 3: Photo Collage

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project free of fingerprints, folded corners, and wrinkles. The student's name was on the assignment.	10	
Content The work is the correct dimensions.	10	
The entire project was done in Photoshop and/or Illustrator.	10	
The student has placed all of his/her work on separate layers initially.	10	
The project demonstrates utilizes filters, adjustments, and techniques that enhance the blending of images to create a new and unique collage.	10	
The project uses sound elements and principles of art to enhance the completed project.	10	
The completed piece is harmonious and cohesive.	10	
Effort The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.	10	
Class Participation The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.	10	
Total Score	100	

Title: History of Graphic Design

Computer Graphics 2, Unit 4

Duration: 3 weeks

Content/Knowledge: Students will investigate “What is graphic design?” and explore the work of famous graphic designers such as William Morris, Paul Rand, Milton Glaser, Seymour Chwast, Steven Heller. Emphasis on creating an underlying grid that will act as a scaffold for images and type in layouts.

Skills: Students will create a poster either in Photoshop or Illustrator by researching a theme, and using appropriate typography and images that will appeal to a target market. They will employ an underlying grid structure and align all images and typography to the grid.

Suggested Assignments:

- Public Safety Advertisement
- Poster for an Event e.g. Concert, Sport Event, Store Opening
- Design the Home Page for a Website

Performance Assessment and Critique:

- See Rubric at the end of the unit
- Students will edit and critique their own work and assess success strengths and weaknesses.

Materials:

- Adobe Creative Suite
- Color Laser Printer
- Scanner
- Art Textbooks, newspapers, magazines
- Internet Resources
- Posters

Resources:

- Figure 1 - Student Samples
- Figure 2 - Artists Samples, Milton Glaser and Seymour Chwast,
<http://www.designtalkboard.com/design-articles/whats-design.shtml>
<http://www.designtalkboard.com/design-articles/famous-designers.php>
- Art is Work by Milton Glaser
- Graphic Design by Milton Glaser
- Creative Jolt by Robin Landa
- Design Companion for the Digital Artist by Valan Evers & Erika Kendra
- By Design: The Graphic Designer's Handbook by Lim Ching San

NY State Standards of Art:

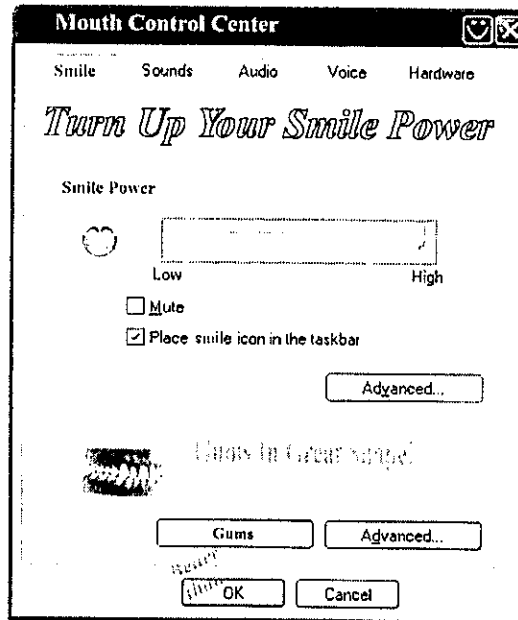
1. Creating, performing, and participating in the arts.
2. Knowing and using art materials and resources.
3. Responding to and analyzing works of art.
4. Understanding the cultural contributions of the arts.

Field Trips:

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- PS 1 Contemporary Art Museum
- Nassau County Museum of Art
- The Neue Gallerie
- The Heckscher Museum of Art
- The Jewish Museum
- Manhattan Art Galleries

Figure 1
Student Samples



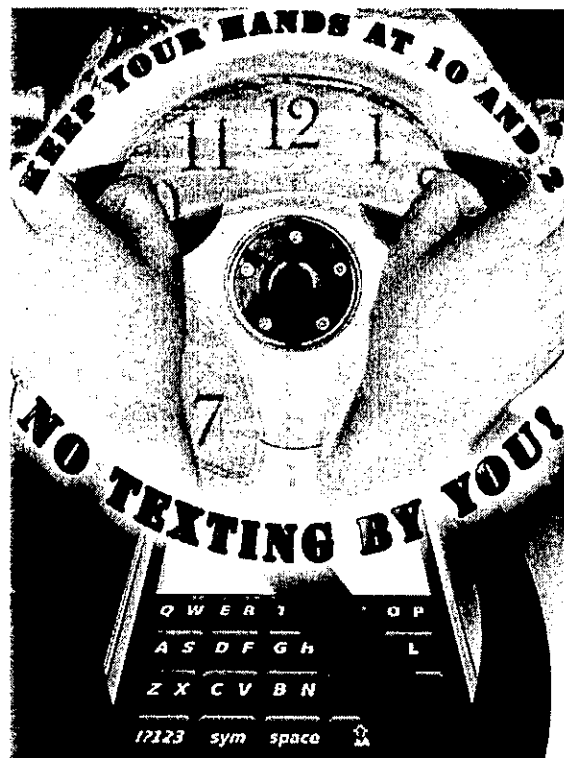
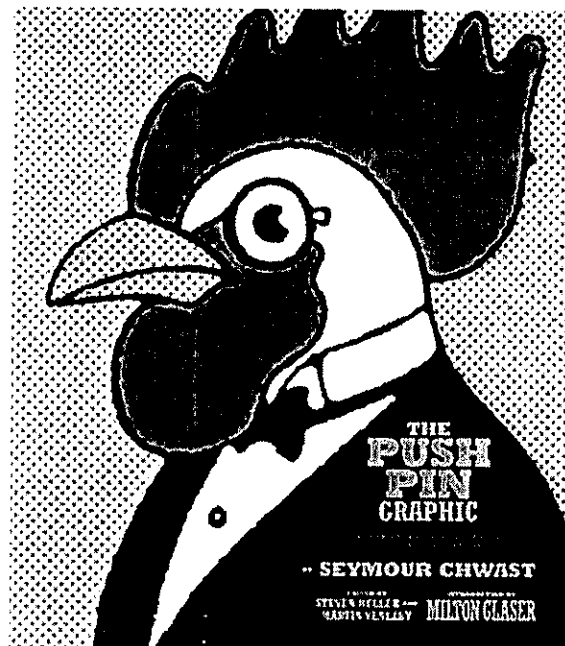


Figure 2
Artists Samples



Milton Glaser



Seymour Chwast

Student Name: _____

Unit 4: History of Graphic Design

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project free of fingerprints, folded corners, and wrinkles. The student's name was on the assignment.	10	
Content The work is the correct dimensions.	10	
The project was done entirely using either Adobe Illustrator or Photoshop and any images appropriated have been changed significantly and attribution given.	10	
The student's work demonstrates understanding of the underlying grid.	10	
Typography is used in a clear way to enhance the meaning of the project and is aligned to the grid.	10	
The project is clearly aimed at a specific demographic of society and uses appropriate images and type to appeal to that demographic.	10	
The student worked with a color palette which is pleasing and reinforces the aim of the piece.	10	
Effort The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.	10	
Class Participation The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.	10	
Total Score	100	

Title: Typography

Computer Graphics 2, Unit 5

Duration: 3 weeks

Content/Knowledge: Students will investigate “What is typography?” and discuss serifs, sans serifs, kerning, tracking, line spacing, alignment, and various families of typeface. They will look at the work of famous typographers from Johannes Guttenberg to modern day giants in the field including Adrian Frutiger, Ed Benguiat, Herman Zapf etc.

Skills: Using the “Create Outlines” tools and pen tools in Illustrator students will create a new typeface in Illustrator. They will incorporate images of their choice to create a distinctive alphabet that reflects a specific subject matter using the “live trace” capabilities in Illustrator.

Suggested Assignments:

- Students will create a fantasy alphabet using the Create Outlines tools in Illustrator.
- Students will create an entire unique alphabet that uses themed artistic imagery e.g. fruit, shoes, and nature.

Performance Assessment and Critique:

- See Rubric at the end of the unit.
- Students will edit and critique their own work and assess success strengths and weaknesses.

Materials:

- Adobe Creative Suite
- Color Laser Printer
- Scanner
- Art Textbooks, newspapers, magazines
- Internet Resources
- Posters

Resources:

- Figure 1 - Student Samples
- Typography (<http://webdesign.about.com/od/fonts/qt/typography-basics.htm>)
- http://desktoppub.about.com/od/typedesigners/Famous_Type_Designers_and_Printers.htm
- <http://inventors.about.com/od/gstartinventors/a/Gutenberg.htm>
- <http://www.linotype.com/720/adrianfrutiger.html>
- History of Graphic Design by Philip B. Meggs
- The Non-Designer's Type Book by Robin Williams
- The Education of A Graphic Designer by Steven Heller
- Thinking With Type by Ellen Lupton
- Digital Typography Sourcebook by Marvin Bryan

NY State Standards of Art:

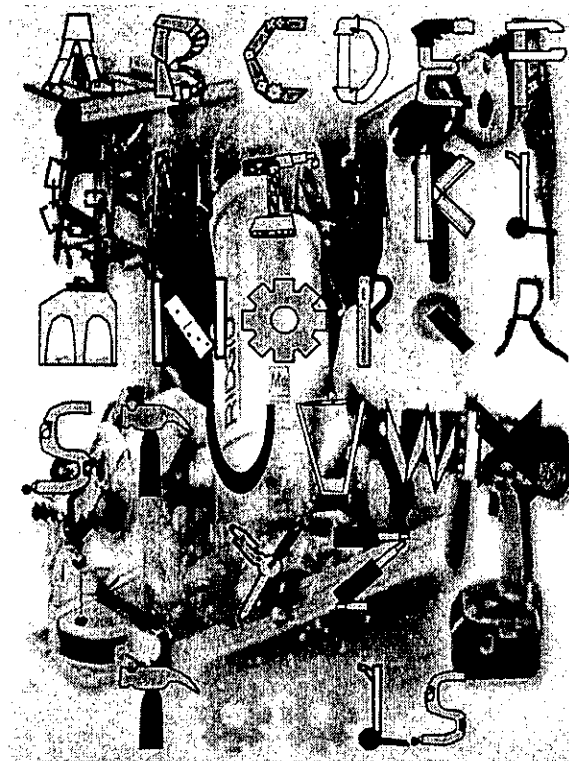
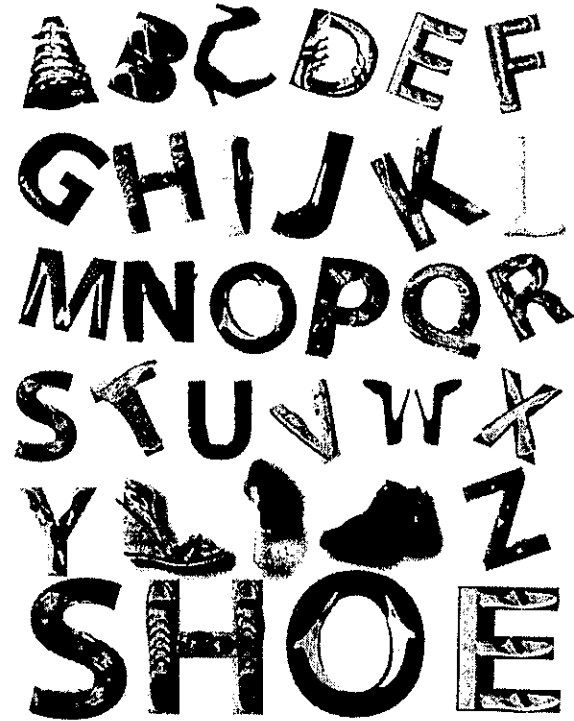
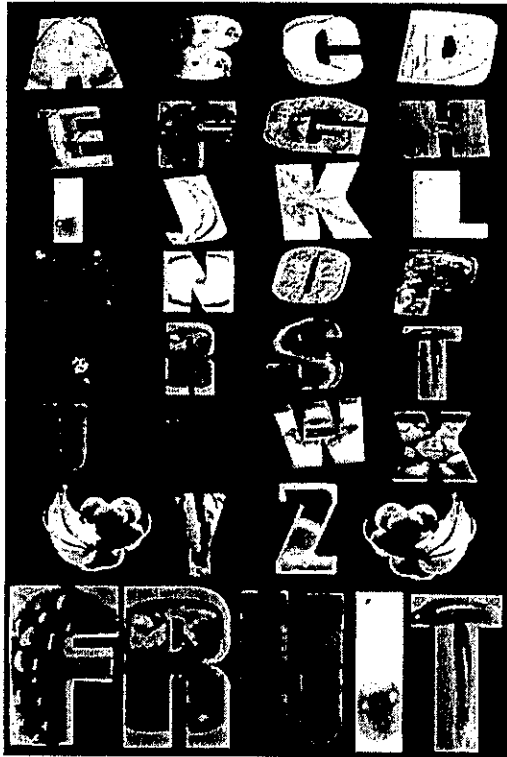
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Field Trips:

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- The Neue Gallerie
- The Heckscher Museum of Art
- The Jewish Museum
- Manhattan Art Galleries

Figure 1
Student Samples
Unique Alphabets



Student Name: _____

Unit 5: Typography

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project free of fingerprints, folded corners, and wrinkles. The student's name was on the assignment.	10	
Content	10	
The work is the correct dimensions.		
The project was done entirely using only Adobe Illustrator.	10	
The student's work incorporates "live trace" and "create outlines" abilities.	10	
The student had created a unique and thematic alphabet.	10	
The student has assembled the alphabet in a pleasing manner that demonstrates knowledge of the elements and principles of art.	10	
The student worked with a color palette which is pleasing and in conjunction with the theme of the project.	10	
Effort	10	
The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.		
Class Participation	10	
The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.		
Total Score	100	

Duration: 3 weeks

Content/Knowledge: Students will study the POP Art movement; Pop Art is a style of art which explores the everyday imagery that is so much a part of contemporary consumer culture. Common sources of imagery include advertisements, consumer product packaging, celebrity photographs, and comic strips. Students will use advanced techniques in Adobe Illustrator. All images will have a generic everyday feeling while embodying the individual artists. Students will include a focal point as well as secondary imagery.

Skills: Students will use Adobe Illustrator to create the entire work of art. Students will use the pen tool, and shape tool to add layers, details and depth to the work. Other techniques will be using the gradient mesh tool.

Suggested Assignments:

- Photo Realistic Self-Portrait
- Generic Self Portrait, showcasing everyday life
- Expressionistic Self-Portrait

Performance Assessment and Critique:

- See Rubric at the end of the unit regarding the performance assessment.
- Students critique themselves as well as their classmates in order to assess their success, strengths and weaknesses.

Materials:

- Adobe Creative Suite
- Color laser printer
- Scanner
- Color ink jet printer
- Digital camera
- Reference photos

Resources:

- <http://www.artmovements.co.uk/popart.htm>
- Figure 1 - Pop Art – Student Handout
- Figure 2 - Artist example, Jim McNeill – www.jimmcneill.com
- Figure 3 - Artist example, Andy Warhol – Power Point by Teacher
- Figure 4 - Artist example, Roy Lichtenstein – Power Point by Teacher
- Figure 5 - Student samples

NY State Standards of Art:

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Field Trips:

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- New Museum of Contemporary Art
- Manhattan Art Galleries
- The Hecksher Museum.
- Manhattan Galleries

Figure 1
Student Handout - POP ART

Pop Art

1950's to 1960's

Pop Art is a style of art which explores the everyday imagery that is so much a part of contemporary consumer culture. Common sources of imagery include advertisements, consumer product packaging, celebrity photographs, and comic strips.

Leading Pop artists include Andy Warhol, Robert Rauschenberg, and Roy Lichtenstein. Lawrence Alloway (1926-1990), the critic who first used the term in print in 1958, conceived of Pop art as the lower end of a popular-art to fine-art continuum, encompassing such forms as advertising, science-fiction illustration and automobile styling. Hamilton defined Pop in 1957 as: 'Popular (designed for a mass audience); Transient (short term solution); Expendable (easily forgotten); Low Cost; Mass Produced; Young (aimed at Youth); Witty; Sexy; Gimmicky; Glamorous; and Big Business'. This movement was marked by a fascination with popular culture reflecting the affluence in post-war society. It was most prominent in American art but soon spread to Britain. In celebrating everyday objects such as soup cans, washing powder, comic strips and soda pop bottles, the movement turned the commonplace into icons.

Pop Art is a direct descendant of Dadaism in the way it mocks the established art world by appropriating images from the street, the supermarket, the mass media, and presents it as art in itself.

Artists such as Jasper Johns and Robert Rauschenberg took familiar objects such as flags and beer bottles as subjects for their paintings, while British artist Richard Hamilton used magazine imagery. The latter's definition of Pop Art - "popular, transient, expendable, low-cost, mass-produced, young, witty, sexy, gimmicky, glamorous, and Big Business" - stressed its everyday, commonplace values.

It was Andy Warhol, however, who really brought Pop Art to the public eye. His screen prints of Coke bottles, Campbell's soup tins and film stars are part of the iconography of the 20th century. Pop Art owed much to dada in the way it mocked the established art world. By embracing commercial techniques, and creating slick, machine-produced art, the Pop artists were setting themselves apart from the painterly, inward-looking tendencies of the Abstract Expressionist movement that immediately preceded them. The leading artists in Pop were Andy Warhol, Roy Lichtenstein, Roy Hamilton, Jasper Johns, Robert Rauschenberg and Claes Oldenburg.

Figure 2

Your assignment is to create a Pop Art Style self-portrait in the style of the artist: Jim McNeill. You will be using Illustrator with simple shapes and colors.

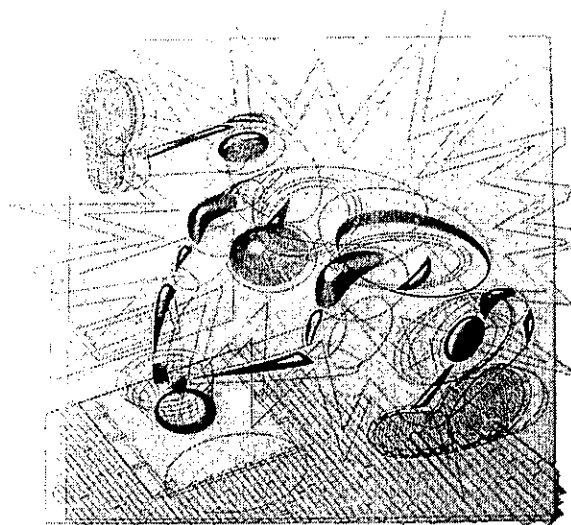
Jim McNeill. Slam!



Jim McNeill (1967-), Slam, 1993.
Dimensions vary according to output.
Created with Adobe Illustrator

Slam was created entirely on the computer without a preliminary sketch. McNeill explains that “many of the shapes in the piece were created with the basic shape tools in Illustrator, like the ellipse tool (which can be constrained to make circles) and the rectangle tool (which can be constrained to make squares.) Because I wanted my computer work to be a departure from my paintings, I wanted all the shapes to be simplified and graphic. I intentionally tried to limit myself to those simple tools for the most part.”

Careful observation of the balance and white drawing shows that the entire upper torso and the basketball player’s shorts are made with ellipse and circles.

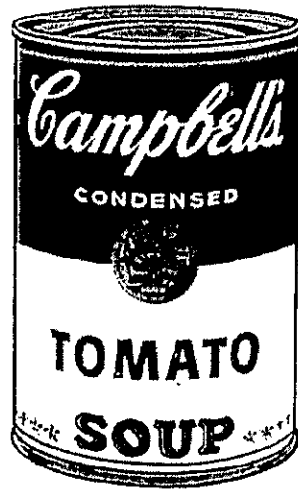


<http://www.jimmcneill.com>

Figure 3

Andy Warhol
Campbell's Soup
1962

Synthetic polymer paint on canvas
20 x 16 in
Museum of Modern Art, New York, NY



Andy Warhol
Brillo Box
1964

Silkscreen ink on painted wood
17 1/8 x 17 1/8 x 14 in
Private collection



Figure 4
Roy Lichtenstein
Whaam!
1963
Magna on Canvas
Tate Modern, London

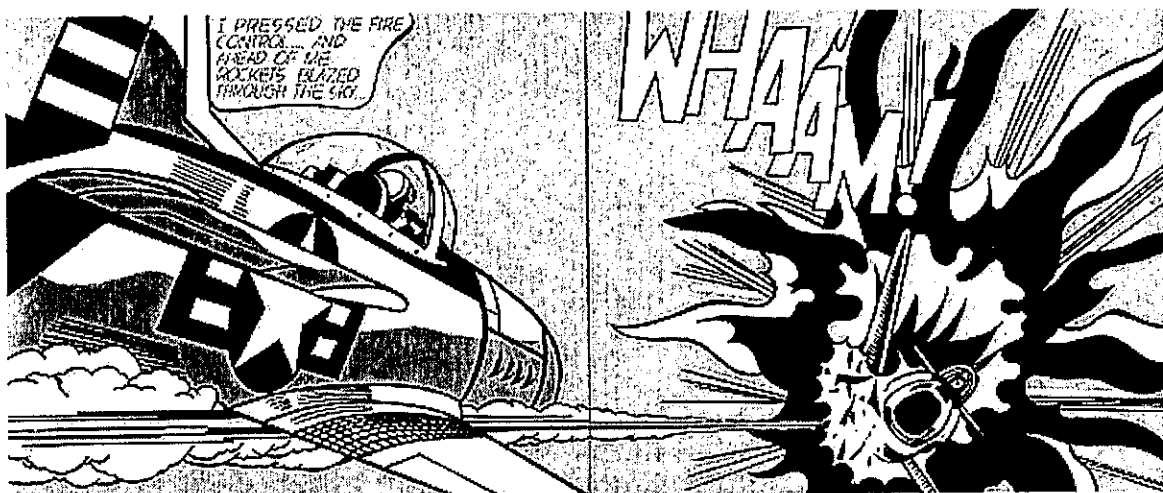
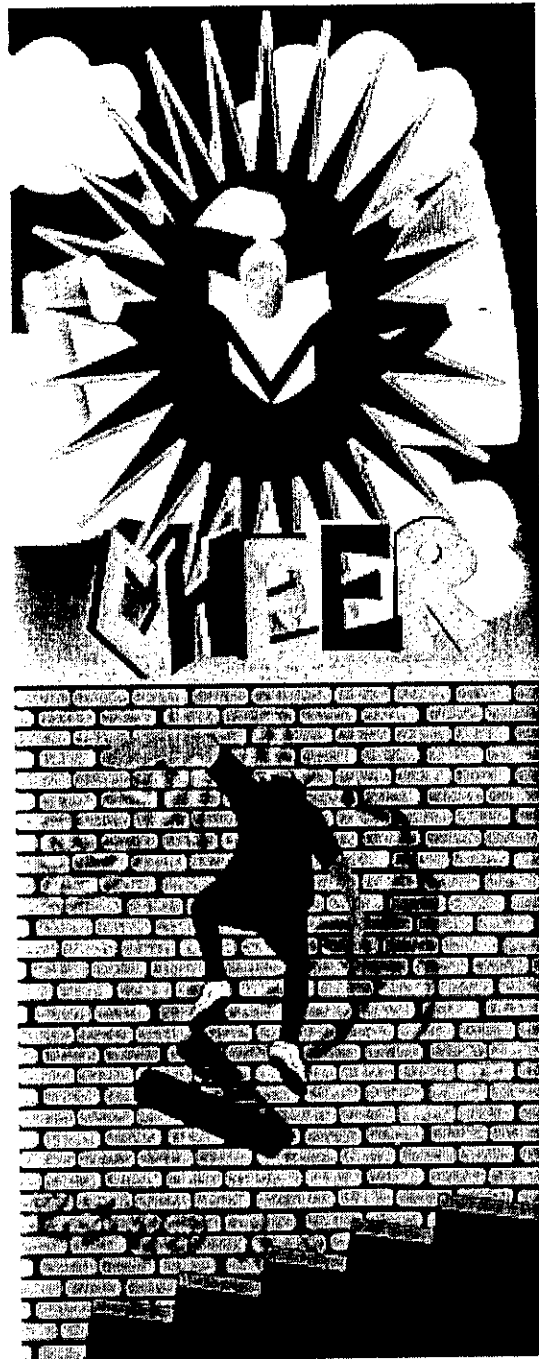


Figure 5
Pop Art Self-Portraits – Student Samples



Student Name: _____

Unit 6: Pop Art Self-Portrait

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project free of fingerprints, folded corners, and wrinkles. The student's name was on the assignment.	10	
Content	10	
The work is the correct dimensions.		
The project was done entirely using only Adobe Illustrator.	10	
The student's design works with the entire picture plane. It is evident that the student was aware of the Negative space when designing/creating the composition (scale).	10	
The student created a scene which includes a person, background.	10	
The person in the work of art has detail (aware of facial proportions). Secondary objects in the picture have detail.	10	
The student worked with a color palette which is pleasing.	10	
Effort	10	
The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.		
Class Participation	10	
The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.		
Total Score	100	

Title: Action Scripting Using Flash

Computer Graphics 2, Unit 7

Duration: 2 weeks

Content/Knowledge: Students will continue the study of Flash tools, including creating buttons. Students will use advanced techniques in Adobe Flash. ActionScript started as a scripting language for Flash authoring tool. Flash authoring tools provided interactivity features. Flash developers can attach commands, called an “action,” to a button or a frame. The set of actions navigation controls, with commands such as “play,” “stop,” “getURL,” and “gotoAndPlay.”

Skills: Students will use Adobe Flash to create roll over buttons, to start and stop their animations. Students will use the tweens to create a motion. Students will use layers to create depth and atmosphere for their animations. Students will learn simple commands including Start, on mouse click, and Loop Animation.

Suggested Assignments:

- Play button animation
- Animation using buttons to play and pause
- Designing Buttons

Performance Assessment and Critique:

- See Rubric at the end of the unit regarding the performance assessment.
- Students critique themselves as well as their classmates in order to assess their success, strengths and weaknesses.

Materials:

- Adobe Creative Suite
- Color laser printer
- Scanner
- Color ink jet printer
- Digital camera
- Reference photos

Resources:

- Figure 1 – Set up FLASH for adding interactive elements - student handout
- Figure 2 – Play button - student handout
- Figure 3 – Student samples
- <http://www.adobe.com/support/flash/http://www.adobe.com/support/flash/>

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Field Trips:

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- New Museum of Contemporary Art
- Manhattan Art Galleries
- The Hecksher Museum.
- Manhattan Galleries

Figure 1 – Interactive Elements Worksheet

To set up your FLA for adding interactive elements

1. If you don't already have a linear animation to which you'll be adding interactivity, create a new FLA file with a simple animation such as a single motion tween or shape tween. Otherwise, open the FLA file containing the animation that you're showcasing in the project, and save it with a new name to create a new working file.
2. Decide where on the screen you'll want the two buttons to appear (one to start the animation and one to link to the author portfolio or home page). If necessary, clear or add some space on the Stage for this new content. If the animation doesn't already have one, you might want to create a splash screen on the first frame (you'll probably want to shift the animation over so it starts on Frame 2 or later).
3. Add a new layer, above the other layers in the Timeline, and rename it **buttons**. This will be the layer where you'll add the buttons.
4. Add a new layer, above the buttons layer, and name it **actions**. This will be where you'll add ActionScript code to your application.

Creating and adding buttons

Next we'll need to actually create and position the buttons that will form the center of our interactive application.

To create and add buttons to the FLA:

1. Using the drawing tools, create the visual appearance of your first button (the "play" button) on the buttons layer. For example, you might draw a horizontal oval with text on top of it.
2. Using the Selection tool, select all the graphic parts of the single button.
3. From the main menu, choose Modify > Convert To Symbol.
4. In the dialog box, choose Button as the symbol type, give the symbol a name, and click OK.
5. With the button selected, in the Property inspector give the button the instance name **playButton**.

Repeat steps 1 through 5 to create the button that will take the viewer to the author's home page. Name this button **homeButton**.

Writing the code

The ActionScript code for this application can be divided into three sets of functionality, although it will all be entered in the same place. The three things the code needs to do are:

- Stop the playhead as soon as the SWF file loads (when the playhead enters Frame 1).

- Listen for an event to start the SWF file playing when the user clicks the play button.
- Listen for an event to send the browser to the appropriate URL when the user clicks the author home page button.

Create code to stop the playhead when it enters Frame 1:

1. Select the keyframe on Frame 1 of the actions layer.
2. To open the Actions panel, from the main menu, choose Window > Actions.
3. In the Script pane, enter the following code: stop();

To write code to start the animation when the play button is clicked:

1. At the end of the code entered in the previous steps, add two empty lines.
2. Enter the following code at the bottom of the script: function startMovie(event:MouseEvent):void

```
{
    this.play();
}
```

This code defines a function called startMovie(). When startMovie() is called, it causes the main timeline to start playing.

3. On the line following the code added in the previous step, enter this line of code: playButton.addEventListener(MouseEvent.CLICK, startMovie);

This line of code registers the startMovie() function as a listener for playButton's click event. In other words, it makes it so that whenever the button named playButton is clicked, the startMovie() function is called.

To write code to send the browser to a URL when the home page button is clicked:

1. At the end of the code entered in the previous steps, add two empty lines.
2. Enter this code at the bottom of the script:

```
function gotoAuthorPage(event:MouseEvent):void
{
    var targetURL:URLRequest = new URLRequest("http://example.com/");
    navigateToURL(targetURL);
}
```

This code defines a function called `gotoAuthorPage()`. This function first creates a `URLRequest` instance representing the URL `http://example.com/`, and then passes that URL to the `navigateToURL()` function, causing the user's browser to open that URL.

3. On the line following the code added in the previous step, enter this line of code:
`homeButton.addEventListener(MouseEvent.CLICK, gotoAuthorPage);`

This line of code registers the `gotoAuthorPage()` function as a listener for `homeButton`'s click event. In other words, it makes it so that whenever the button named `homeButton` is clicked, the `gotoAuthorPage()` function is called.

Testing the application

At this point, the application should be completely functional. Let's test it to make sure that's the case.

To test the application:

1. From the main menu, choose **Control > Test Movie**. Flash creates the SWF file and opens it in a Flash Player window.
2. Try both the buttons to make sure they do what you expect them to.
3. If the buttons don't work, here are some things to check for:
 - Do the buttons both have distinct instance names?
 - Do the `addEventListener()` method calls use the same names as the buttons' instance names?
 - Are the correct event names used in the `addEventListener()` method calls?
 - Is the correct parameter specified for each of the functions? (Both should have a single parameter with the data type `MouseEvent`.)

All of these and most other possible mistakes should give an error message either when you choose the **Test Movie** command or when you click the button. Look in the **Compiler Errors** panel for compiler errors (the ones that happen when you first choose **Test Movie**), and check the **Output** panel for run-time errors (errors which happen while the SWF is playing--such as when you click a button).

Figure 2 - Play Button Worksheet

Intro to Action Scripting: Creating a Play Button!

1. In order to create your play button you must click F9 and open the Action Scripting Pallette.
2. Now create a new layer (name the layer “**button**”) make your start button. It should have text and a corresponding shape that fits with your video.
3. Make another layer above the button; name this layer “action.”
4. Go to the Action Scripting Pallette and Copy and Paste the bottom text into the Pallette. This will go from line 1-8:

stop();

function startMovie(event:MouseEvent): void

this.play();

playButton.addEventListener(MouseEvent.CLICK, startMovie);

5. Press F12 to Preview your button and your animation. You may have to right click your mouse to play your animation!

Figure 3 - Student Samples
Play Button Animations



Student Name: _____

Unit 7: Action Scripting Using Flash

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project to the appropriate folder. The student's name was on the assignment.	10	
Content	10	
The work is the correct dimensions (frame size).		
The project was done entirely using only Adobe Flash.	10	
The students PLAY BUTTON starts on mouse click.	10	
The student's design works with the entire Stage. It is evident that the student designed each individual layer.	10	
The student created 2 scenes.	10	
The student included a title page with motion (use of tweens).	10	
Effort	10	
The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.		
Class Participation	10	
The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.		
Total Score	100	

Duration: 5 weeks

Content/Knowledge: Students study the role of media in raising awareness on topics of interest. Students will learn to export their animations to the web, and discussion of the validity of web found information. Also how the use of animations can be sent through blogs, emails, YouTube, and social networking sites.

Skills: Students will continue the study of Flash tools. Students will use advanced techniques in Adobe Flash. Flash authoring tools provided interactivity features. Students will use Adobe Flash to order several independent scenes. Students will add audio, and voice over tracks.

Suggested Assignments:

- Public Service Announcement
- Issues involving High School Students
- Historical Issues

Performance Assessment and Critique:

- See Rubric at the end of the unit regarding the performance assessment.
- Students critique themselves as well as their classmates in order to assess their success, strengths and weaknesses.

Materials:

- Adobe Creative Suite
- Color laser printer
- Scanner
- Color ink jet printer
- Digital camera
- Reference photos
- Audio Files
- Ken Kimmelman's Animated Films on Social Justice: BrushStrokes, The Heart Knows Better

Resources:

- Figure 1 - Moving Images – student handout
- Figure 2 - Advocacy for Social Concern – student handout
- Figure 3 - Developing your animation – student handout
- Figure 4 - Ken Kimmelman Biography – student handout
- Figure 5 - Ken Kimmelman Animated Films on Social Justice: The Heart Knows Better Story Board – student handout
- Figure 6 - Student Samples: Public Service Announcements

NY State Standards of Art:

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2. Knowing and using art materials and resources.
3. Responding to and analyzing works of art.
4. Understanding the cultural contributions of the arts.

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For any art class, field trips provide valuable resources and inspirations for the students. It is also valuable for teachers to be with student while they are looking at art. With each year, gallery and museums change their shows. Below are museums, galleries and locations which are ideal field trips for your Computer Graphics classes. Here are suggested locations which may change seasonally. Since museum and gallery exhibitions change, it is up to the teacher to find exhibitions which relate to the curriculum. Please see the extended list of Possible Field Trip Locations for a more comprehensive list of locations.

- The New York Metropolitan Museum of Art
- The Brooklyn Museum of Art, Guggenheim Museum
- Museum of Modern Art
- PS 1 Contemporary Art Center,
- Nassau County Museum of Art
- New Museum of Contemporary Art
- Manhattan Art Galleries
- The Hecksher Museum.
- Manhattan Galleries

Figure 1

Flash “Moving Images”

1. Go to the **Timeline**, and go to **Layer 1**, and **Frame 1**. Make sure you click into the box, not on the number.
2. Move down to the Stage (the Canvas in Photoshop). Begin drawing your first character by using the paintbrush tool or the shape tool. (Remember that you can adjust the size of your brush by adjusting the bottom of the Tool Bar).
3. Once you have finished your character, use the black arrow to draw a box around the entire character (or select the key frame on the Timeline). **Once selected right click the character, and select convert to symbol.**
 - Name the symbol- whatever the character is-
 - Change **Type** to **Graphic**
4. Now select **Frame 10**. Hit the **F6** key.
Hitting the F6 key creates a **KEY FRAME**.
Move your character!
5. Go back to the **Timeline**, and select the **Frame 1**, right click and select **Create Motion Tween**. Press enter!
6. If you want to make our character bounce as they move, go back to frame 5, and use the **transform tool** on the tool bar.
7. Create your background! Make a new layer, and drag the layer below the character you made.
8. Use the **Shape Tool** to draw a box and fill it in to make a sky, or a landscape background.
9. Create another layer, and add images like flying birds, clouds, the sun traveling across the sky.
 - One image per layer!!
10. You need to create at least a 300 slide project. Do not make your background 300 slides when you start. Make it 100 slides, and then drag it out as you need to. Otherwise when you go to preview the animation you will have problems.
11. To **Preview your animation** **Press F12**
12. Save frequently!!! File<Save As<My Documents<Your title.l

Figure 2

Advocacy for Social Concern

For your film you may want to focus on a social issue to voice your opinion or to raise awareness. This may be a local issue, such as school rules, drunk driving, hate crimes, alcoholism, drug abuse in school, public curfews, or a more global concern, such as noise pollution, global warming, littering, or the ozone layer. This opinion based commentary type film will be based on documented research and can be effective when presented in debate style, showing both sides of the issue in order to bring awareness to a public issue of concern.

For example:

- Topic: What does it take to be beautiful?
An investigation into the pain and heartbreak of Anorexia.
 - Using provocative images and facts can uncover the truth about this sometimes fatal disease.
 - The viewers will have to examine the traditional modern ideas of beauty.
 - Premiere should be used to effectively transition from one image to the next while always keeping on point.
 - You need to have two sentences which act as a theme for your project.
 - You need to find, 25 images, and 25 facts.
 - And you need to create an outline of how you want to present you ideas. (you will be creating an outline like you would create an essay outline)
- I. Intro to topic
 - a. Titles
 - b. Images which support your concept
 - II. The truth about your topic
 - a. Titles
 - b. Images which support your concept
 - III. Common misconceptions about your topic
 - a. Titles
 - b. Images which support your concept
 - IV. Your opinion
 - a. Titles
 - b. Images which support your concept
 - V. Conclusion
 - VI. An end page which sites your facts and images

As you are collecting your facts record the websites so we can site them at the end of your project

Figure 3

ANIMATION Adobe Flash

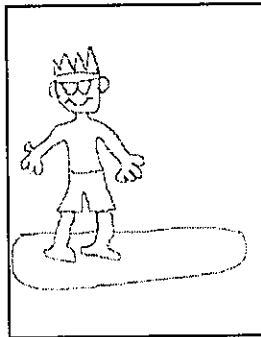
As you begin your animation project the first thing you must do is develop a concept.

My concept:

- Who is my main character?
- What do they look like?
- Will I draw my character on paper? Create them with Photoshop or Illustrator?
Or scan in images?
- Will I be using more than one of the previous options?
- Is there more than one character?
- What is(are) the character(s) going to be doing in my short film?
- What song will I choose to work with?

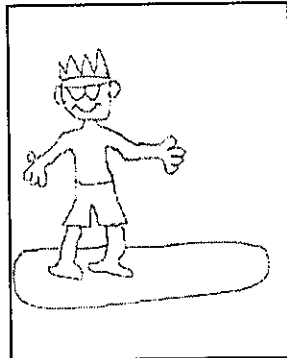
Once you develop your characters, now it is time to animate:

Example if your character is surfing, what I would do is draw my surfer in Photoshop or Illustrator.

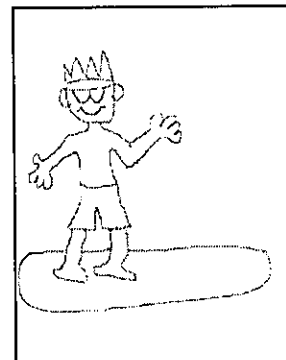


Picture 1

Now if I want him to wave his hand I will just adjust his arms:

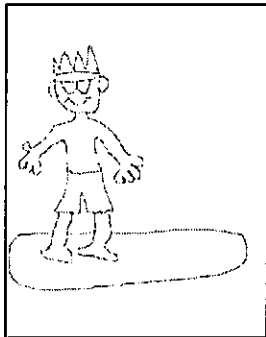


Picture 2

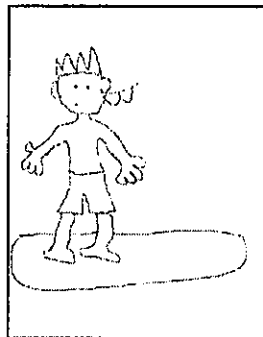


Picture 3

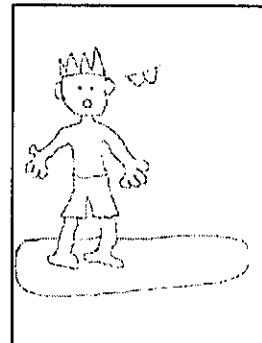
Now I want the surfer to lose his eye glasses:



Picture 1



Picture 2

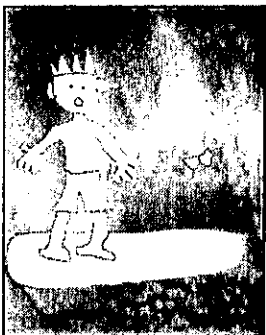


Picture 3

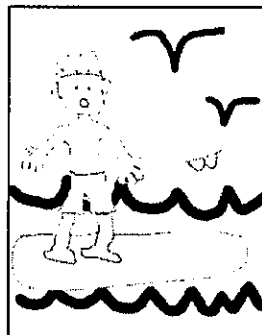
Notice the obvious change in the position of his glasses, as well as the addition of eyeballs in Picture 2, notice the change in the shape of the mouth from Picture 1 to Picture 2 to Picture 3.

If you are wondering what our surfer is surfing on....

I can use a picture of the ocean and copy and paste it to the background of pictures/slides, or draw in the ocean.



Picture 3a



Picture 3b

The choice is yours! Remember you will be using color so Picture 3a may look cool because you are using an interesting photo as your background. Picture 3b could also look cool because it is funny and border line cheesy.

Now it is your turn to create your characters to animate! Be as creative as you want. Remember to have fun with this project so pick an idea that you are interested in.

Aim to create approximately 30-45 second animated PSA.

Figure 4

About KEN KIMMELMAN and IMAGERY FILM, LTD.



Ken Kimmelman is an award-winning filmmaker and recipient of the 1995 Emmy Award for his anti-prejudice public service film *The Heart Knows Better*, airing nationally on CNN and Bravo. His latest film, *Hot Afternoons Have Been in Montana*, based on the 1925 *Nation* prize-winning poem by Eli Siegel, has been the official selection of numerous national and international festivals. It won the "Best US Short," Avignon / New York; Gold Remi Award—Worldfest Houston; "Platinum Best of Show"—Aurora Awards; "Grand Festival Award in the Arts"—Berkeley Film Festival, among others. His public service film against homelessness, *What Does a Person Deserve?* received the Silver Cindy Award and airs nationally on TV and in movie theatres.

He is president of Imagery Film Ltd. (www.imageryfilm.com) and a consultant on the faculty of the Aesthetic Realism Foundation (AestheticRealism.org), a not-for-profit educational foundation in New York City. He has produced films for the United Nations against prejudice and apartheid: *Asimbonanga*, winner of the Newark Black Film Festival's "Paul Robeson Award," Atlanta Film Festival's "Director's Choice Award," "Cindy Award;" and *Brushstrokes*, winner of "Best Children's Film"—ASIFA-EAST Film Festival. He received a 1997-98 Emmy Award for his contributions to "Sesame Street," and 1992 & 1993 Emmy nominations, and an Ace nomination as a director on the animated TV series *Doug*.

In 1968 he produced and directed the documentary *People Are Trying to Put Opposites Together*, about Eli Siegel, the American poet, critic, and founder of Aesthetic Realism, televised on WNET-TV Channel 13. He also produced political films, theatricals, TV commercials, and a film for New York City Opera's *Beatrice Cenci*, performed at Lincoln Center. He has made many films for the Children's Television Workshop's "Sesame Street," including *Elmo's World*; was a director of *Clifford's Puppy Days* for Scholastic; and animated an Italian TV series titled *Mr. Hiccup*. In 1995-96 he was director on the animated series *Daria* for MTV; in 1999 he was a

director on *The Wild Thornberries*, for Clasky-Csupo. He produced films for the Children's Museum of Manhattan for a major exhibit titled "Body Odyssey." He is currently in development on documentaries about Anna Ella Carroll, a Civil War heroine; a 55 year-old African- American bus driver who begins studying the cello; Horn & Hardart's Automat; also two animated TV series titled *Pig William* and *The Fuzzy Dice Report*; and an animated TV special *Thomas Comma*.

Mr. Kimmelman taught film and animation at New York University, and the School of Visual Arts. In 2006 in the *Artists Talk on Art* series given at SVA, he presented "Aesthetic Realism: The Opposites of Technique and Feeling in Film," and in 2005, he was a panelist in this series, speaking on "Can Contempt Be Animated?" He has also given presentations of "Film—and the 'Art of Enjoying Justice.'" He has been a guest lecturer at the Manhattan School of Music, and has presented papers on the lives and work of D.W. Griffith, Charlie Chaplin, Ingmar Bergman, and others. His articles have been published in journals and newspapers across the country. His work was part of the 2006 Whitney Biennial Peace Tower.

As a lecturer on the answer to racism he has spoken at the Brooklyn Children's Museum, the annual Queens Borough Public Library Tribute to Martin Luther King, Jr., and in schools, including in the Eugene, Oregon school system, colleges and organizations, such as the CSEA (New York City & State Employees Association) educational conference.

A founding member of the organization *Housing: A Basic Human Right* (www.housingaright.org), he has participated in presentations at many colleges, including at Boston University, where he was the Keynote speaker at the Community Service Outreach Program; Vassar; NYU; Pace; Dickinson; and at organizations, such as the American Institute of Architects 2000 Convention in Philadelphia, the annual conference of the National Student Campaign Against Hunger & Homelessness at the University of Maryland; the Campus Outreach Opportunity Conference (COOL) at Harvard University; the Franklin County Local Housing Options Team (LHOT) Conference, PA; Public Policy Institute at North Shore Community College, Lynn, MA.

Figure 5 - Ken Kimmelman Animated Films on Social Justice

The Heart Knows Better Story Board

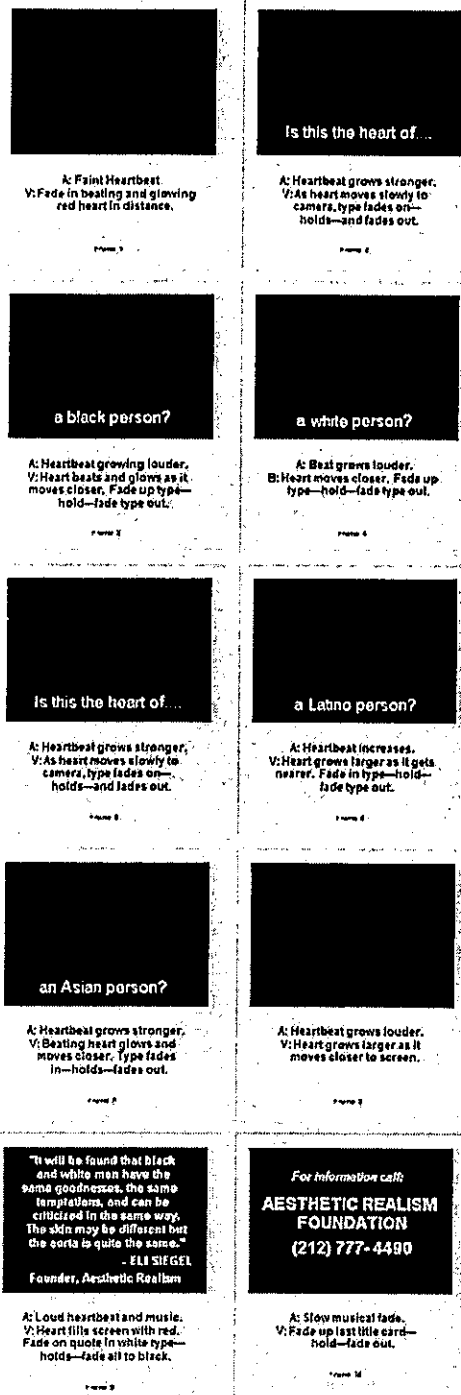


Figure 6
Student Samples: Public Service Announcements

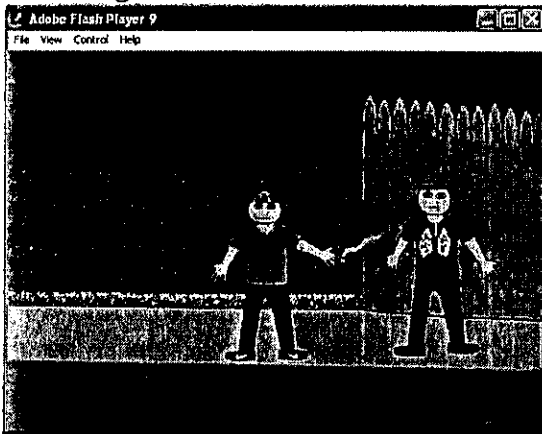
Recycle



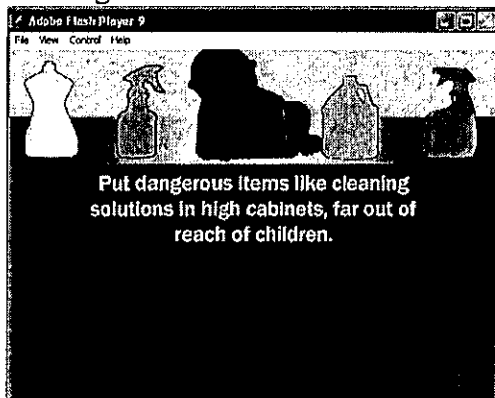
Don't be a Couch Potato,
Get out and Exercise



Dangers of Second Hand Smoke



Dangers of house hold chemicals



Student Name: _____ Unit 8: Social Commentary Animation

	Possible Points	Total Points Earned
The project is at least <u>5</u> scenes.	10	
Student handed in a detailed story board.	10	
Title slide included student's name & title.	10	
The student has a clear introduction to his/her topic.	10	
Did the project tell a story with a beginning, middle, and end?	10	
The images are clear and detailed (no watermarks or pixilation).	10	
A background was created in at least 3 scenes with either color (5 points) or detailed scenery (10 points).	10	
Student's detailed characters have a similar look (aesthetically similar), are all hand drawn or all edited in the same way, equal amount of detail included in key characters.	10	
Individual characters use fluid movements (motion tweens).	20	
The project contains no glitches (3 points off per glitch).	15	
There are smooth transitions between scenes.	10	
The music works with the film to create a mood. The song sets the tone or pace of the student's animation.	10	
Notes and Citations	5	
Effort / Attitude The student was cooperative during the learning process, on time to class, followed all clean up and set up procedures, worked on art projects at all times while in the classroom.	10	
The project was submitted on time.	10	
Total Project Grade	160	

Duration: 3 weeks

Content/Knowledge: Students will view the work of various artists and in class discussions they will review and define the style of the artist and distinguishing attributes of the artist's work. They may, for example, view Van Gogh's "Starry Night" and note the swirling brush work; or they may view the work of Pierre Bonard and note his use of color and interior/exterior spaces; or the work of Paul Gauguin and note his stylized figures in tropical landscapes; or Vuillard's use of pattern in interior rooms.

Skills: Students will understand how to look at artwork and recognize the techniques employed by artists that make their work recognizable. They will employ these attributes in a work that uses one of the artist's pieces and is reinterpreted by the student in a digital graphic format using new but similar imagery to that of the original created by the artist. They must mimic the color palette of the original art work. While the size of the work on the computer may vary, student's work must be in the same proportion as the original. They may create their own brush tools in Photoshop and cut and paste appropriate imagery using layers.

Suggested Assignments:

- Using Photoshop students will view the work of any artist of their choice and create work that mimics the subject matter and the style of the chosen artist.

Performance Assessment and Critique:

- See Rubric at the end of the unit.
- Students will edit and critique their own work and assess success strengths and weaknesses.

Materials:

- Adobe Creative Suite
- Color Laser Printer
- Scanner
- Art Textbooks, newspapers, magazines
- Internet Resources
- Posters

Resources:

- Figure 1 - Student and Artist's Samples
- Library Books
- Internet Sources

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For any art class, field trips provide valuable resources and inspirations for the students. It is also valuable for teachers to be with student while they are looking at art. With each year, gallery and museums change their shows. Below are museums, galleries and locations which are ideal field trips for your Computer Graphics classes. Here are suggested locations which may change seasonally. Since museum and gallery exhibitions change, it is up to the teacher to find exhibitions which relate to the curriculum. Please see the extended list of Possible Field Trip Locations for a more comprehensive list of locations.

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- The Museum of Modern Art,
- PS 1 Contemporary Art Museum
- Nassau County Museum of Art
- The Neue Galerie
- The Heckscher Museum of Art
- The Jewish Museum
- Manhattan Art Galleries

Figure 1
Student and Artist's Samples





Student Name: _____

Unit 9: New Masterpieces

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project free of fingerprints, folded corners, and wrinkles. The student's name was on the assignment.	10	
Content The entire project was done in Photoshop and/or Illustrator.	20	
The student has thoroughly researched his/her artist of choice and had picked an appropriate work to mimic.	10	
The project demonstrates an understanding of the artist's work.	10	
The project uses colors and images that align themselves the original artwork.	10	
The completed piece is substantially different from the original but can be recognized as an offshoot of the original artist's work.	10	
Effort The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.	10	
Class Participation The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.	10	
Total Score	100	

Title: Writing an Artist's Statement*Computer Graphics 2, Unit 10***Duration:** 2 weeks

Content/Knowledge: Students will understand how to write a scholarly essay about their own artwork or the artwork of a source they have viewed. Concepts and theories to be discussed include the Getty Institute DBAE, Art Criticism, and Bloom's Taxonomy. Students will also view other students' "art statements" as reproduced online in the AP Studio Art Guidelines.

Skills:

Classroom discussions will promote understanding and development of a template for art writing that includes: initial viewing of the work, response to the work using art vocabulary, hypothesis about what the artist is trying to say and validating these hypotheses with specifics, evaluating the artwork, and reflecting on the work and its implications personally and globally. Utilizing the elements and principles of art and the aforementioned scholarly approaches students will create scholarly art essays. Students will follow the classic essay procedures including; assembling notes, creating a rough draft, creating a first draft, editing, and the creation of a final draft that embodies all of the suggested elements of scholarly composition.

Suggested Assignments:

- Students will select one of their own pieces and write a scholarly art essay about the piece.
- Students will review a body of their work and chart the evolution and growth of their work using appropriate art criticism.
- Students will select an artist of their choice and assess a piece of art using appropriate art criticism strategies.
- Students will select an artist of their choice and assess a body of the artist's work (e.g. Picasso's "Blue period") using appropriate art criticism strategies.

Performance Assessment and Critique:

- See Rubric at the end of the unit.
- Students will edit and critique their own work and assess success strengths and weaknesses.

Materials:

- Microsoft Word
- Internet Sources
- Art Textbooks, newspapers, magazines

Resources:

- Figure 1 - Writing Your Artist Statement,
<http://www.mollygordon.com/resources/marketingresources/artstatemt/>
- Figure 2 - Sample from the AP College Board,
http://apcentral.collegeboard.com/apc/members/exam/exam_questions/208205.html

- Figure 3 - How to Write an Artist's Statement,
http://www.ebsqart.com/ArtMagazine/za_400.htm
- <http://painting.about.com/cs/careerdevelopment/a/statementartist.htm>
- <http://www.naia-artists.org/work/statement.htm>
- <http://www.officeport.com/edu/blooms.htm>

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- High School Library
- Plainview-Old Bethpage Library
- The Cooper-Hewitt Museum
- The New York Metropolitan Museum of Art
- The Brooklyn Museum of Art
- The Guggenheim Museum of Art
- The Museum of Modern Art,
- PS 1 Contemporary Art Museum
- Nassau County Museum of Art
- The Neue Gallerie
- The Heckscher Museum of Art
- The Jewish Museum
- Manhattan Art Galleries

Figure 1

<http://www.mollygordon.com/resources/marketingresources/artstatement/> **Writing Your Artist Statement**

Your artist's statement can be a moving testament to your creativity and integrity. The expression of this commitment will vary, but the effectiveness of your artist's statement stems from the authority with which you write it.

Our words "author" and "authority" come from the Latin root "augere," which means "to increase, to create, to promote." This implies that the notions of creation and promotion are compatible! The more I muse on the meaning of working from my authority, of being the author of my work and of my conduct, the more I understand that authentic communication about my work is a powerful tool for creative growth as well as for business success.

The exercises in this section will get you centered and in touch with your own authority. When I write promotional materials for artists (or any kind of business) I always have the principal people involved do these exercises first. I use the words and phrases they generate to compose compelling artist's statements on their behalf. This way their creative authority is incorporated in the finished product.

Think of your artist's statement as a nourishing stew. The rich flavors and inviting aroma will feed your spirit and summon wonderful people to your table. You'll want to make sure your stew is made from the freshest, finest ingredients and that it has been simmered and seasoned with care. Do this, and you will be proud to share your creative vision – your authority – with others.

WRITING YOUR ARTIST'S STATEMENT

You'll need pencil and paper, a dictionary, and a thesaurus.

STEP ONE: Assemble the Ingredients.

1. Take five minutes and think about why you do what you do. How did you get into this work? How do you feel when work is going well? What are your favorite things about your work? Jot down short phrases that capture your thoughts. Don't worry about making sense or connections. The more you stir up at this point, the richer the stew.
2. Make a list of words and phrases that communicate your feelings about your work and your values. Include words you like, words that make you feel good, words that communicate your values or fascinations. Be loose. Be happy. Be real. Think of these as potential seasonings for your stew. You don't have to choose which ones to use just yet, so get them all out of the cupboard.
3. Answer these questions as simply as you can. Your answers are the meat and potatoes of your stew. Let them be raw and uncut for now.

What is your favorite tool? Why?

What is your favorite material? Why?

What do you like best about what you do?

What do you mean when you say that a piece has turned out really well?

What patterns emerge in your work? Is there a pattern in the way you select materials? In the way you use color, texture or light?

What do you do differently from the way you were taught? Why?

What is your favorite color? List three qualities of the color. Consider that these qualities apply to your work.

4. Look at your word list. Add new words suggested by your answers to the questions above.

5. Choose two key words from your word list. They can be related or entirely different. Look them up in a dictionary. Read all the definitions listed for your words. Copy the definitions, thinking about what notions they have in common. Look your words up in a Thesaurus. Read the entries related to your words. Are there any new words that should be added to your word list?

6. Write five sentences that tell the truth about your connection to your work. If you are stuck, start by filling in the blanks below.

When I work with _____ I am reminded that _____.

I begin a piece by _____.

I know a piece is done when _____.

When my work is going well, I am filled with a sense of _____.

When people see my work, I'd like them to _____.

STEP TWO: Filling the Pot.

Write a three-paragraph artist's statement. Keep your sentences authentic and direct. Use the present tense ("I am," not "I was," "I do," not "I did.") Be brave: say nice things about yourself. If you find that you falter, write three paragraphs about an artist whose work you admire. Then write about yourself as though you were an admiring colleague. As a rule, your artist's statement should be written in the first person. Refer to yourself with the pronouns "I, me, my." If this blocks you, write in the third person, then go back and change the pronouns as needed when you get to Step Four. Use the suggestions below to structure your statement. Write three to five sentences per paragraph.

First paragraph. Begin with a simple statement of why you do the work you do. Support that statement, telling the reader more about your goals and aspirations.

Second paragraph. Tell the reader how you make decisions in the course of your work. How and why do you select materials, techniques, themes? Keep it simple and tell the truth.

Third paragraph. Tell the reader a little more about your current work. How it grew out of prior work or life experiences. What are you exploring, attempting, challenging by doing this work.

STEP THREE: Simmering the Stew.

Your artist's statement is a piece of very personal writing. Let it simmer overnight before you reread it. This incubation period will help give you the detachment necessary to polish the writing without violating your sense of integrity and safety. While your statement simmers, let your mind wander over the ingredients you assembled in Step One. Allow yourself to experience the truth of your creative experience. Marvel at the wealth of seasonings and abundance of vegetables you have at your disposal. Enjoy the realization that your work is grounded in real values and experience. If you think of things you might have left out of your statement, jot them down, but leave the statement alone.

STEP FOUR: Taste and Correct the Seasonings.

Read your statement out loud. Listen to the way the sounds and rhythms seem to invite pauses. Notice places where you'd like the sound or rhythm to be different. Experiment with sounding out the beats of words that seem to be missing until they come to mind. Do this several times until you have a sense of the musical potential of your statement. As you read your statement, some phrases will ring true and others false. Think about the ones that aren't on the mark and find the true statement lurking behind the false one. You may find that the truth is a simpler statement than the one you made. Or your internal censors may have kept you from making a wholehearted statement of your truth lest it sound self-important. Risk puffing yourself up as long as your claims are in line with your goals and values.

Keep reading and revising your statement until you hear a musical, simple, authentic voice that is making clear and honest statements about your work. Refer to your word list and other Step One exercises as needed. By now your taste buds are saturated. You need a second opinion. Choose a trusted friend or professional to read your statement. Make it clear that you are satisfied with the ingredients on the whole, but you'd like an opinion as to seasoning. In other words, you alone are the authority for what is true about your work, but you'd like feedback on clarity, tone, and such technical matters as spelling and punctuation. Once you've incorporated such suggestions as make sense to you, make a crisp, clear original of your artist's statement. Sign and date it. Make lots of copies, you will have lots of people to serve it to!

STEP FIVE: Summon the Guests.

There's little point in concocting a fabulous stew if you don't invite anyone to dinner. Every time you use your artist's statement you extend your circle of influence and build new branches of the support network for making, showing and selling your work. Enclose a copy of your artist's statement whenever you send a press release, letter of interest to a gallery or store, or contact a collector. Send it to show promoters and curators. Enclose a copy with shipments of your work so it can be displayed wherever your work is exhibited. The rest of this manual will suggest many opportunities for using your artist's statement to express your truth and support your presentations.

STEP SIX: File Your Recipe!

Save all the notes and drafts that you've made. You'll want to revise and update your artist's statement from time to time to reflect changes in your work.

Still, it is likely that many of the underlying expressions of your authority will remain the same. Having access to the "recipe" for your original statement will help you generate better revisions and will give you a sense of creative continuity. Whenever you need copy (for announcements, packaging, exhibit catalogues, etc.) return to your warm-up exercises. The words and phrases there will help you write openly and honestly about your work. And repeating the exercises will help you chart new creative territory.

Figure 2

Sample from the AP College Board

http://apcentral.collegeboard.com/apc/members/exam/exam_questions/208205.html

Exams: 2009 Studio Art 2-D Design: Concentration -- Mckenzie Wallace

Coronado High School, Henderson, NV

Score: 6

Student Commentary:

What is the central idea of your concentration?

In my concentration I employ emphasis to show the struggle for identity that is an inherent part of the human condition. My use of self-portraiture, the changes in settings and lighting, the simple, straightforward poses, and the consistent subject matter only changed by a physical obscurant, all lend to the concept that individual identity in an image-imposing world is difficult to unearth. The photographer Eleanor Antin inspired me through her own use of self-portraiture and role-playing.

How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples.

As the masks begin to relate more closely to my surroundings, the commentary in individual pictures becomes increasingly stronger. In slides 1 through 3 the emphasis is placed solely on the masks and not the masks in relation to the wearer's environment. The masks are not connected to their surroundings in a completely cohesive way. In slides 4 and 5 the transition into a visible relationship between the masks and the environment begins. In slides 6 through 9 the growth toward this concept continues as I explore using different objects in various settings to mask myself. In slides 10 through 12 the correlation of mask and setting reaches its height and the theme of identity is seen in its fullness.

Rationale for Score:

- The student presents digital manipulated photography in a fresh and imaginative way.
- The use of emphasis as a design principle, as described in the commentary, is apparent in the masked self-portraiture.
- There is an excellent sense of narrative throughout the work, with an exemplary exploration of the diptych format.
- Compositionally and conceptually, the work is varied and outstanding.
- The development beyond technical concerns is obvious, particularly as the concentration explores the use of different objects and settings in the later works.
- The work is inventive and presents an original vision.

Figure 3

How to Write an Artist's Statement

http://www.ebsqart.com/ArtMagazine/za_400.ht
http://www.ebsqart.com/ArtMagazine/za_400.htm

What is an Artist's Statement?

An artist's statement is a short document written by the artist which provides a window into the artist's world. It offers insight into a single piece or an entire body of work and by describing the artist's creative process, philosophy, vision, and passion. It enlightens and engages while at the same time giving the audience - potential buyers, exhibition curators, critics, fellow artists, or casual browsers - the freedom to draw their own conclusions. An artist's statement reads easily, is informative, and adds to the understanding of the artist.

What *isn't* an Artist's Statement?

An artist's statement is not a résumé, a biography, a list of accomplishments and awards, a summary of exhibitions, or a catalogue of works. It is not insignificant and should not be hastily written. It is not difficult to understand, pretentious, irritating, or (gasp!) laughter-provoking.

Why should I write an Artist's Statement?

People who love an artist's work generally want to know more about the artist. Your statement will help your viewers answer questions they may have about your art. When viewers have answers, their delight in what you do increases, and they have more reasons to take your work home with them. The artist's statement is therefore an effective marketing tool, building a bridge between artist and audience. But the artist's statement isn't just for them. In putting your art into words, you might find that ideas and thoughts you once had become more concrete. Your writing may open new channels in your mind and take you in new artistic directions. You might discover more about yourself.

What information should be included?

- Well, this is really a matter of personal choice, but there are a few questions you might choose to answer:
- Why do you create art and what does it mean to you?
- How does the creation of art make you feel? What emotions do you wish to convey?
- If the statement refers to a specific piece, why did you choose to represent this piece in this way? What do you call the piece and why? What materials did you use? What are the dimensions of the piece?
- What inspires you? How are your inspirations expressed in your work?
- What message are you trying to convey to the viewer?
- How much time is spent creating your pieces?
- How is your work a reflection of you?
- What artists (living or dead) have influenced you?
- What is your vision/philosophy?
- What are your goals for the future?

- What are your techniques and style and how do these relate to the medium?
- How do your techniques and style relate to your vision/philosophy?

How long should it be?

The answer to this question depends on what kind of person you are. Are you the kind of person that gets right to the point, or do you like to tell stories and paint images for people in words? The key here is to express how you feel and create a statement that stands on its own and makes you happy. Remember that people usually don't have the patience to spend a lot of time reading, so it's better to err on the shorter side. Several sources recommend an artist's statement be around three paragraphs (total of 100 words), and others say that a statement of up to one page is acceptable.

What kind of language should I use?

Keep your statement clear and concise. Avoid flowery language and "artspeak." This only lengthens and weakens your statement. From a business perspective, the more you can relate to your viewer, the better your chances are of selling your work. Some specific terms you may wish to mention in your statement are the elements of art (line, colour, shape, value, space, form, and texture), and the principles of design (balance, emphasis, movement, harmony/unity, pattern, rhythm, proportion, and variety). These terms have the advantage of being art-related without being esoteric and pretentious. Use language that is comfortable to you, and let your words flow.

My words aren't flowing. How do I deal with that blank page?

The more art you do, the better artist you become. The more writing you do, the better writer you become. Here are some suggestions for eliminating that blank page. Write every day if possible - it only needs to take a few minutes, and there's nothing lost. Any writing is writing practice.

- Gather your favourite writing materials. Treat yourself to a new pen and a schnazz spiral-bound notebook, or pour yourself a favourite hot drink while you sit at the computer. You need to enjoy using your writing materials in order to enjoy writing.
- Allow yourself some uninterrupted time. Turn the ringer off, and if you're handwriting, turn off the computer. Create an environment that is conducive to writing.
- Remove your internal editor. With your eyes closed, visualize your internal editor, the person who censors your thoughts. With your eyes still closed, tell them that you don't need them around, and escort them out the door or lock them in a closet. Come back in the room and open your eyes. Be watchful - your editor will try to sneak back in and whisper their unwelcome commentary. Remind them to go away while you write.
- Timed writing exercises. Freewriting exercises are frequently used to help people learn a new language. They allow for free-flowing ideas, and shut down internal editing systems. Set your timer for 3-5 minutes and write about anything in a stream-of-consciousness. What you write doesn't have to make sense. Don't scribble over anything or do any editing of any kind. You don't even have to read what you've written afterwards.
- Against and For. On a blank page (or blank monitor screen), make a table with two columns. Write "Against" and "For" as column headings on the left and right, respectively. Set your timer for 3 minutes, and write down every possible reason you can think of why you don't need an artist's statement. Then take a break. Do something else

for a while. Come back and set the timer for 3 minutes again, and write down every possible reason you can think of why you need an artist's statement.

- Talk to yourself. Each time you start working on your art, tell yourself, "I will listen to my inner thoughts and capture them in my conscious mind." Ask yourself while you're working, "What am I thinking at this moment?"
- Be ready for it when it hits. Have a notebook handy at all times (especially when you're working on your art) to jot down thoughts as they come to you.
- Talking Art. Imagine you are in your studio (or kitchen, in my case), and one of your pieces starts talking to you. Write down what it says, no matter how ridiculous. Limit yourself to 3 minutes.
- Record yourself. Run a tape recorder while you're working on your art or talking to someone on the phone about what you do.
- Pretend you're in your own documentary. Record yourself answering the questions listed earlier in this article. If you have a video camera, MAKE a documentary!
- The alien exercise. If an alien were to land in your studio, how would you explain to him/her/it what you do?
- The desert island schtick. You are being sent away to live alone on a desert island. You are allowed to bring all your art supplies. They're a given. But what else will you bring for inspiration? You can only paint so many sunsets and weave so many baskets before you become cocoNUTS. Make a list of 15 things that will inspire you.
- Be a quote collector. Every time you see a quote that inspires you, write it down, no matter what it's about. If you have ever kept a journal or diary, pick out some of your own phrases to add to your collection. Maybe they'll come in handy.
- Sentence schmentence. Write down words that come into your head. They don't need to be in the form of sentences until the last stage of writing, when you unlock your personal editor from the closet.
- Reading the dictionary is not just for Scrabble. Peruse the dictionary. There are some great words out there just dying to be used. Write down any words that float your boat.
- PMI. This stands for Plus, Minus, Interesting. This structure is used in teaching to get students thinking metacognitively (i.e. thinking about thinking). When you finish a piece, write down one positive thought about the creation of the piece, one negative thought about the creation of the piece, and one interesting (hmmm) thought you had while creating the piece.

Can an artist's statement change?

Yes! An artist's statement is a living document that should change because you change. Your statement could be updated at about the same rate that you might update a résumé, in the least. At the most, review your statement each time you create a new piece, to see if your thoughts still have meaning for you. Review your statement when you experience profound events that alter your creative vision.

Where Can I Find Examples of Artists' Statements?

Browse the portfolios of artists [right here at EBSQ!](#) There is a wealth of inspiration here, so if you're an artist trying to find your voice in words, you're more than likely to find something here that will motivate you to set pen to paper.

Student Name: _____

Unit 10: Writing an Artist's Statement

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project free of fingerprints, folded corners, and wrinkles. The student's name was on the assignment.	10	
Content Student demonstrates an understanding of DBAE method of art criticism.	20	
The student has described the artwork accurately.	10	
The student has used "art words" to describe and evaluate the artwork.	10	
The student has considered and shown the effect of the artwork personally and/or globally.	10	
The completed essay uses correct grammar and attributions.	10	
Effort The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.	10	
Class Participation The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.	10	
Total Score	100	

Duration: 3 weeks

Content/Knowledge: Content/Knowledge: Adobe After Effects is primarily used for creating motion graphics and visual effects for both video and the web. After Effects allows users to animate, alter, and composite media in a 2D and 3D space with various built-in tools and user-adjustable angle of observation.

After Effects, like other non-linear editing systems (NLEs) are layer-oriented, meaning that each individual media object (video clip, audio clip, still image, etc.) occupies its own track. In contrast, other NLEs use a system where individual media objects can occupy the same track as long as they do not overlap in time. This track-oriented system is more suited for editing and can keep project files much more concise. The layer-oriented system that After Effects adopts is suited for extensive effects work and keyframing.

Skills: Students will become familiar with the Project Panel, the Composition Panel, and the Timeline Panel. The Project panel acts as a bin to import all assets into a project. Assets consist of still images, video, and audio items. Assets in the Project panel are used in the Timeline panel, where layer order and timing can be adjusted and effects can be applied. The items visible at the current time marker are displayed in the Composition panel.

After Effects integrates with other Adobe software titles such as Illustrator, Photoshop, Flash, and Premiere. After Effects is where Flash, and Premiere skills come together to produce highly polished projects.

Export animated text as vector-based SWF files to create innovative, web-friendly animations.

Suggested Assignments:

- Personal Logo
- Logo for Production Company to add to video productions

Performance Assessment and Critique:

- See Rubric at the end of the unit regarding the performance assessment.
- Students critique themselves as well as their classmates in order to assess their success, strengths and weaknesses.

Materials:

- Adobe Creative Suite
- Scanner
- Digital camera
- Digital Video Camera
- Tripod
- Mini DV tapes
- External Hard drives
- DVDs

- Audio Files
- Reference photos

Resources:

- Creating Motion Graphics with After Effects: Essential and Advanced Techniques, 4th Edition
- <http://www.adobe.com/support/aftereffects/?promoid=DINIP>
- <http://www.hometechanswers.com/video/standards.html>
- Figure 1 - After Effect Sample: Animated Lions Gate Logo, <http://www.youtube.com/watch?v=13w1ry-IDJw>

NY State Standards of Art:

1. Creating, performing, and participating in the arts.
2. Knowing and using art materials and resources.
3. Responding to and analyzing works of art.
4. Understanding the cultural contributions of the arts.

Field Trips:

For any art class, field trips provide valuable resources and inspirations for the students. It is also valuable for teachers to be with student while they are looking at art. With each year, gallery and museums change their shows. Below are museums, galleries and locations which are ideal field trips for your Computer Graphics classes. Here are suggested locations which may change seasonally. Since museum and gallery exhibitions change, it is up to the teacher to find exhibitions which relate to the curriculum. Please see the extended list of Possible Field Trip Locations for a more comprehensive list of locations.

- The Museum of the Moving Image
- The New York Metropolitan Museum of Art
- The Brooklyn Museum of Art, Guggenheim Museum
- Museum of Modern Art
- PS 1 Contemporary Art Center,
- Nassau County Museum of Art
- New Museum of Contemporary Art
- Manhattan Art Galleries
- The Hecksher Museum.
- Manhattan Galleries

Figure 1 - After Effect Sample
Animated Lions Gate Logo
<http://www.youtube.com/watch?v=13w1ry-lDJw>



Student Name: _____

Unit 11: Motion Graphics

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project free of fingerprints, folded corners, and wrinkles. The student's name was on the assignment.	10	
Content The work is the correct dimensions (NTSC format/compatible to .swf for the web).	10	
The project was constructed using Adobe After Effect. All elements were imported properly.	10	
Text is legible during all aspects of the animation and effects.	10	
All key frames are placed in the correct location.	10	
All imagery is original.	10	
The student worked with a color palette which is pleasing. It is evident that the design and layout were planned following the elements and principals of design.	10	
Effort The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.	10	
Class Participation The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.	10	
Total Score	100	

Duration: 3 weeks

Content/Knowledge: Express your creative ideas with freedom and flexibility using After Effects. Create simple solid shapes that can have effects applied and that can be masked and animated.

Modify and animate hand-drawn or parametric shapes by applying a series of specialized shape effects including Merge Paths, Offset Paths, Pucker & Bloat, Repeater, Round Corners, Trim Paths, Twist, Wiggle Paths, Wiggle Transform, and Zig Zag.

Enable Illustrator artwork, text, shapes, solid layers, and vector components of PDF and SWF files to be continuously rasterized, maintaining sharpness regardless of their scaling.

Skills: Reinforce action scripting language to add animation layers over video. Employ innovative 2-D, 3-D, text, and vector graphic compositing and animation tools; choose from an extensive selection of effects; and add high-quality audio. Explore a large library of creative building blocks to get you started, and take advantage of command line automation and scripting for advanced applications.

Suggested Assignments:

- Create transitions for video projects
- Adding a picture to a blank television of computer screen within a video Picture in Picture

Performance Assessment and Critique:

- See Rubric at the end of the unit regarding the performance assessment.
- Students critique themselves as well as their classmates in order to assess their success, strengths and weaknesses.

Materials:

- Adobe Creative Suite
- Scanner
- Digital camera
- Digital Video Camera
- Tripod
- Mini DV tapes
- External Hard drives
- DVDs
- Audio Files
- Reference photos
- Green Screen

Resources:

- <http://www.adobe.com/support/aftereffects/?promoid=DINIP>
- <http://www.hometechanswers.com/video/standards.html>
- Figure 1 - After Effects Samples: Living inside a Pollock After Effects Animation
<http://www.youtube.com/watch?v=uG2tV-X5NiQ>
- Figure 2 - Student Sample: Green Screen Paint
<http://www.youtube.com/watch?v=zv0Pp5m5Hy4&feature=related>

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- Museum of Modern Art
- PS 1 Contemporary Art Center,
- Nassau County Museum of Art
- New Museum of Contemporary Art
- Manhattan Art Galleries
- The Hecksher Museum.
- Manhattan Galleries

Figure 1- After Effects Samples
Living inside a Pollock After Effects Animation
<http://www.youtube.com/watch?v=uG2tV-X5NiQ>

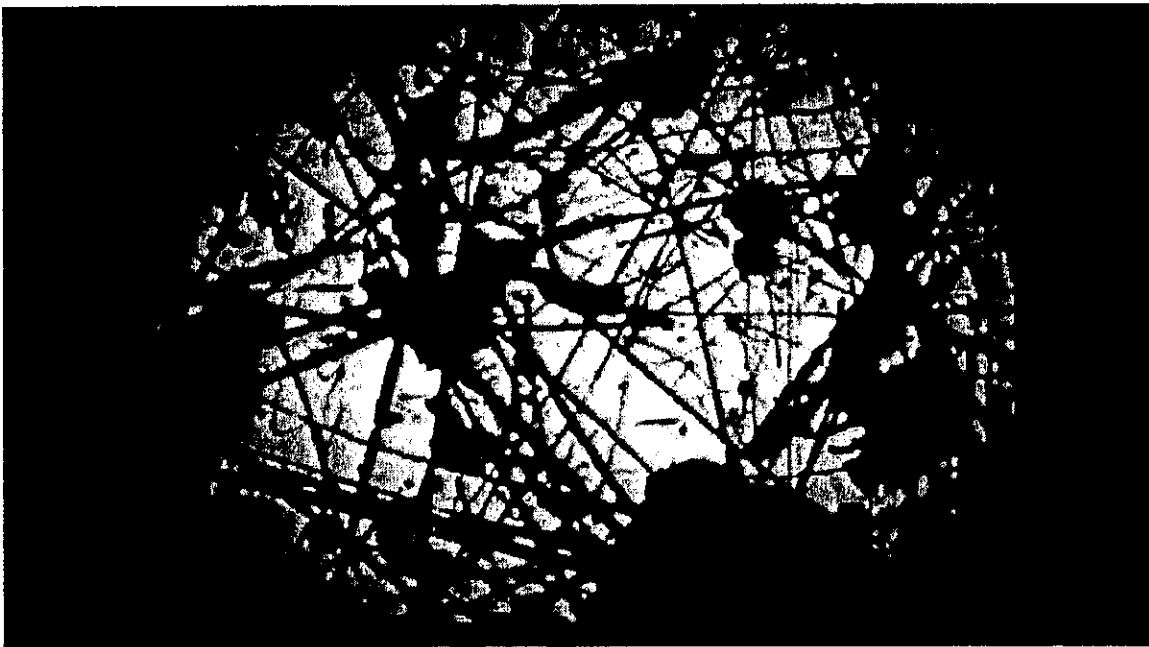


Figure 2

Student Sample: Green Screen Paint

<http://www.youtube.com/watch?v=zv0Pp5m5Hy4&feature=related>



Student Name: _____

Unit 12: Video Animation in After Effects

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project free of fingerprints, folded corners, and wrinkles. The student's name was on the assignment.	10	
Content The work is the correct dimensions (NTSC format/compatible to .swf for the web).	10	
Video was imported properly and did not lose resolution.	10	
The student worked with a color palette which is pleasing. It is evident that the design and layout were planned following the elements and principals of design.	10	
All imagery is original.	10	
All key frames are placed in the correct location.	10	
Action Scripts are written correctly.	10	
Effort The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.	10	
Class Participation The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.	10	
Total Score	100	

Title: Live Action Short Film

Computer Graphics 2, Unit 13

Duration: 5 weeks

Content/Knowledge: Students will combine prior knowledge of design and group work to present, develop, shoot and edit a live action short film.

Skills: Students will spend the majority of their time working with their Post Production skills. Students will use advanced techniques in Adobe Premiere to create transitions, titles and credits.

Suggested Assignments:

- How to Video
- Documentary

Performance Assessment and Critique:

- See Rubric at the end of the unit regarding the performance assessment
- Students critique themselves as well as their classmates in order to assess their success, strengths and weaknesses.

Materials:

- Adobe Creative Suite
- Scanner
- Digital camera
- Digital Video Camera
- Tripod
- Mini DV tapes
- Microphone
- External Hard drives
- DVDs
- Audio Files
- Reference photos

Resources:

- Figure 1 - Create Documentaries – Student Handout
- Figure 2 - Directors Chair – Student Handout
- Figure 3 - Documentary Format – Student Handout
- Figure 4 - Composition through a Video Camera – Student Handout

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- The New York Metropolitan Museum of Art
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- Museum of Modern Art
- PS 1 Contemporary Art Center,
- Nassau County Museum of Art
- New Museum of Contemporary Art
- Manhattan Art Galleries
- The Hecksher Museum.
- Manhattan Galleries

Figure 1

Creating Documentaries:

Have your students become recorders of reality and create documentaries
Creating documentaries is a challenge. It requires that students understand an issue, its complexity, and the multiple perspectives through which different people view the subject.

Students who create a documentary on a topic will be challenged to understand their topic from multiple perspectives, and they will have to represent those realities accurately through video. In an excellent documentary, students show the viewers different perspectives through carefully chosen video clips and have the viewers arrive at their own conclusions.

Encourage your students to consider carefully the subject of their documentary and find footage that supports their assertions. If they are doing a documentary on solid waste or recycling, they should have footage of a landfill or recycling plant. There should be interviews with people on all sides of the issue, and the students have an obligation to try to represent everyone's reality with accuracy. It is a difficult task, but one worthy of the effort.

Grade level:

9–12

Subjects: All subjects

Time needed:

5–10 class periods or as an outside class assignment

Materials:

Student Video Project Proposal Form

Assessment Rubric for Video Projects

Two-column script

Shot list

Digital video camera

Adobe® Premiere® Elements software

Optional Materials:

Tripod

External Microphone

Objectives:

Have students work collaboratively to create a documentary.

Instructions:

Determine the ability of your students to produce a video, and your time limitations, and plan the video project accordingly. Younger students will need more structure in the process while older students may be given more flexibility. In either case, the more flexibility you give to the project, the longer it is going to take the students to complete it and the more variable the results will be. If time is limited or the students require more direction, think about assigning topics and presenting them with a template for you inspect. For example, you may require an introduction to the issue shot at an appropriate location, followed by two interviews with people on opposing

sides of the issue, with four cutaways to B-roll footage during each of the two interviews. B-roll footage is the sequence of alternative scenes used in place of the A-Roll footage of the interview, like footage of a landfill used when the interviewee is talking about landfills.

The more detailed assignment you give the students, the less they will have to plan, which will lessen the instructional time that you will have to devote to the project.

Once you have planned the lesson and have a vision for the final product, design an assessment rubric that communicates to the students how you will be grading their projects. [Click here for a sample rubric](#). Share this rubric with the students so that they are clear on what elements you will be holding them accountable for and their relative value to the entire project. You should also consider giving two grades for each student, one a group grade and the other an individual grade. Video lends itself well to group and individual assessment because, within a video crew, each student can be given an individual responsibility, such as camera operator or talent, as well as collective responsibility for the entire production.

Set a schedule that includes preproduction, production, postproduction and give a grade for each phase. [Click here to learn more about the preproduction, production, postproduction process](#). Have each video crew complete a Student Video Proposal Form and turn it in to you. This form will help them think about the project as a whole and impress upon them the many different steps that will be needed to complete the project. It will also list individual crew assignments, such as those for camera operator or director which will allow you to grade each student based on responsibilities. Check these forms to make sure the projects meet your expectations and do not exceed their ability.

For the preproduction phase of the project, have the students create a two column script and a shot list and turn them in as an assignment due on the preproduction deadline. Scripts are more difficult to create for documentaries because you are not sure what the interviewees are going to say or what you are going to find out when you get into the topic. Nonetheless, a script provides the students with an outline for their projects, dictates their opening remarks, and places their interviews within the context of the entire production. The shot list is also very helpful. Here the students must think about the visuals that they will need to tell their stories. They can tick them off the shot list as they capture them during production.

Before they launch out interviewing people and grabbing footage, the students must understand the topic at hand. They will ask better questions of the interviewees and choose more relevant images if they are well informed on the topic. For these reasons, having your students make a documentary as a culminating activity to a unit of study makes a lot of sense.

For additional tips on how your students can make their video productions look more professional, [click here to go to the digital imaging tips](#).

For the production phase of the project, have your students show you the raw footage they have taken for their video. You will have the script and the shot list so you should be able to match those two documents with the raw footage presented. Make sure that they have most, if not all, of the footage needed to meet the production deadline. Students are prone to putting off projects and attempting to cram them in at the last hour. Video projects are not easily completed at the last minute because of the planning, complexity, and logistics necessary for a video project. Help your students by insisting that they have their footage together before they start editing and grade them on it to prove its importance.

The postproduction deadline is the date on which your students are required to turn in their finished videos. For two reasons, this should not be the same day you plan to show the video. First, you will want to screen each video privately before it is shown to the entire class. And, second, you will want to have the video in hand when you plan to show it so your day's lesson plan is not disrupted by the students' arriving without it.

Discussion:

Have each crew introduce their video to the class and tell them about the process and what they have learned. Ask them to discuss any difficulties they encountered and how they overcame them.

Watch the video and have the students take notes on the content. The object of this video is to teach the students something, so ask them what they learned. Have them critique the video for content as well as its production value. Ask the class to comment on things in the video that worked well and made them learn the material. In this way you will be asking them to think about their own learning. Also ask the class to think about possible improvements in the video.

If time allows, watch the video one more time so that the students can revisit the video and confirm or take notice of the substance of the previous discussion.

Evaluation:

Use the assessment rubric(s) you designed for the video projects to assign grades. Again, consider developing two rubrics, one that assesses the collective effort of the group and focuses solely on the final product, and another one which assesses a student's individual efforts and contributions.

You could require the students to keep a journal of their experience, which would serve several purposes. First, it would force the students to think about their learning process and their role in the collaborative process. It would also give you insight into their learning processes and the inner working of the video crews.

You could require a self evaluation from the students which would allow you to hear what they think about their role in the project, as well as offer you their assessment of their peers.

You could allow the class input in the grading process and have them evaluate each project for its effectiveness.

Supporting Material:

Vocabulary:

Preproduction — The phase of a project spent writing a script and developing a shot list

Production — The phase of a project spent shooting the footage of the video

Postproduction — The phase of a project spent editing the footage into a finished video

Production value — The quality of a video production from an aesthetic standpoint, how professional it looks

A-roll — The primary footage such as the picture of an interviewee. This footage carries the primary information of the video.

B-Roll — Footage that is used to cut to from the A-roll to provide additional images that are important to the video.

Additional Resources:

www.action-in-the-classroom.org — a website dedicated to the implementation of video in education

DigKids digital video tips

“Making documentary films and reality videos: a practical guide to planning, filming, and editing documentaries of real events (1st ed.).” Hampe, B. (1997). New York: Henry Holt and Company.

Figure 2

Directors Chair: Screen Direction

Screen Direction is perhaps one of the most confusing yet easily remedied problems in directing a video production.

We are often tempted to place our cameras so that we get the cool background behind our talent as they move through the landscape. However, sometimes when we move the camera, we inadvertently change the direction the talent is looking. In this column, we will take a look at the 180-degree rule, continuity, cutting on action, camera and talent movement and basic blocking. Never again will you have to resort to the age old trick of reversing the image because the talent is looking in the wrong direction.

The 180-degree Rule

Some call it the "Motion Vector Line," some call it the "line of action." But most in the film world know it as the 180 Rule. What is it? The rule that will always serve you well to make sure your talent is always looking or moving in the right direction on the screen. It works like this: If you have two people talking or an object moving in a specific direction, draw an imaginary line through them in the direction they are looking (Figure 1). By making sure your camera never leaves the 180 degree of space on one side of the line, you can be sure your subject will always be looking or moving in the same screen direction. If you are taping a conversation between two people, make sure the camera never crosses the imaginary line that runs through them. If you stay on the same side, your talent will always be looking towards each other. If, however, you cross the 180 line, they will both be looking in the same direction (see figure 2).

When shooting a parade, a race, a chase or any other movement that has a specific direction, always make sure your cameras stay on the same side of the action. If you decide to shoot the basketball game from the home side of the court, all of your cameras have the players making baskets in their opponent's goals. The only way around this is to make sure you put a graphic on the screen that says "reverse angle." If you are taping a car chase, decide if you want to shoot the chase from the passenger or driver's side of the cars and do not deviate from that plan, no matter how cool the background looks at various location. The instant you decide to switch sides, the cars will no longer be chasing each other; they will be crashing into each other or running away from each other! Not a good outcome to the chase! If you are taping an actor chasing another, decide if you want to tape from the left or right side and again, stick to it. Just imagine how hard it would have been for the cowboys to catch the cows if you shot the cowboys from their left side and the cows on the right. They would eventually meet in China!

The 180 can be very confusing sometime because, when we tape actors they are often in motion. Just keep in mind that the camera has to stay on the same side when focusing on two people, and you will be OK. To move the 180 line, you have to physically move the cameras during the shot so that the audience recognizes the change in position. You can also shoot a direction shot where the talent looks directly into the camera or, in the case of a car chase, the car comes right at the camera (see Figure 3).

Cutting on Action

Cutting on action is one of the best ways to maintain the feeling of movement through time and maintaining screen direction and continuity. When editing, it is always best to cut as the talent does something- not as they are getting ready to do something or have already finished the action. If they are sitting, make the cut as they are on their way down, not while they are still standing. Cutting on the action will also hide the cut because the movement of your talent will distract the viewer from the hard cut/ Cutting on action also lets you do a very interesting thing called a parallel cut. This is a cut between two similar actions yet involves two different subjects in two different places. For instance, say your subject your subject is a boyfriend going to meet his girlfriend. He walks through a door; she gets into an elevator. Your shot him from the left and from the right to give the feeling that they are moving towards each other. Cutting as he opens his door and her elevator door closes and gives you two similar actions and speeds the action along. The 180- rule, screen direction and cutting on axis work together to bring these two together!

Camera and Talent Movement and Blocking

Blocking is the term used to describe how the director moves his cameras and actors during a scene. Sometimes it is a very sophisticated dance, especially if you are using dollies or Steadicam. When you block your actors and cameras, you must always keep in mind the 180 Rule and screen direction. Build a scene of the acting space in your audience's mind and maintain that space. If a door is to the actor's right when the scene begins, it should always be to their right unless they turn around. This may seem like a simple thing to do, but if you move the camera to the opposite side of their 180 line, the door will suddenly be on their left. Use an establishing shot at the beginning of a scene to help.

Figure 3

Our Video Project: Documentaries

Documentary film is a broad category of visual expressions that is based on the attempt, in one fashion or another, to "document" reality.

Your goal is to create a documentary style short film (approx 5-10 minutes) for an activity or a hobby which you and your group find interesting.

For Example: your group chooses **Track and Field**.

1. Plan your shots you will need to record *someone running and playing a field event*.

Do not only shoot one person running from one direction. Shoot many sequences from many angles so you can create montages, and having people moving in different directions will allow you to create a flow for your film.

2. *Find and include facts.* **The origin** of track and field in Grecian times.

You can find pictures and the Grecian Olympics on vases, and do a voice over.

3. *Still Images may be used and must be referenced.*

4. *Interview an expert.* Here at the high school you can find many people who are considered to be experts in many fields. If you chose track and field you could choose to interview Mr. Syrette, Mr. Carey, or Mr. Piquore or a captain from our track team.

5. *Credits/Intro* include your production company which will have a name and a logo.

Each group member will create a name and a logo using Motion Graphics created in After Effects. Then the members and I will choose the one to go in the Documentary. Therefore everyone will be graded on their individual logos.

6. *A detailed story board will be a separate grade.*

7. There will be 3-4 people in your group.

8. Filming must be done outside of school on your own time as well as during 9th or 10th periods.

9. Today you will form your group and type a description of your activity. This will be printed out and handed to me at the end of this period.

In this description, you may choose to write about what interests your group.

Figure 4

Composition through a Video Camera

<http://zimmer.csufresno.edu/~candace/basics/shooting3.htm>

<http://www.mediacollege.com/video/shots/>

Types of Shot

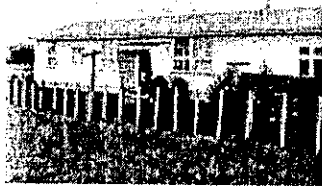
There is a convention in the video, film and television industries which assigns names and guidelines to common types of shots, framing and picture composition. The list below briefly describes the most common shot types. Note that the exact terminology may vary between production environments but the basic principles are the same.

Click the images for more details. See below for more information and related tutorials.



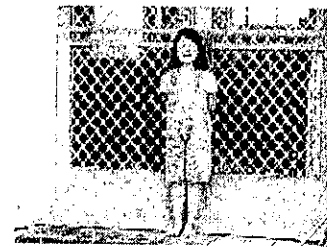
EWS (Extreme Wide Shot)

The view is so far from the subject that she isn't even visible. This is often used as an establishing shot.



VWS (Very Wide Shot)

The subject is visible (barely), but the emphasis is still on placing her in her environment.



WS (Wide Shot)

The subject takes up the full frame, or at least as much as possible. The same as a long shot.



MS (Mid Shot)

Shows some part of the subject in more detail whilst still giving an impression of the whole subject.



MCU (Medium Close Up)

Half way between a MS and a CU.



CU (Close Up)

A certain feature or part of the subject takes up the whole frame.



ECU (Extreme Close Up)

The ECU gets right in and shows extreme detail.



CA (Cutaway)

A shot of something other than the current action.



Cut-In

Shows some part of the subject in detail.



Two-Shot

A comfortable shot of two people, framed similarly to a mid shot.



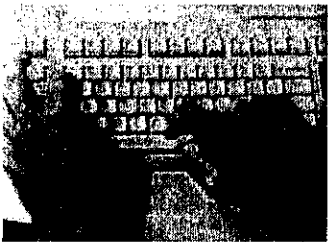
(OSS) Over-the-Shoulder Shot

Looking from behind a person at the subject.



Noddy Shot

Usually refers to a shot of the interviewer listening and reacting to the subject, although noddies can be used in drama and other situations.



Point-of-View Shot (POV)

Shows a view from the subject's perspective.



Weather Shot

The subject is the weather, usually the sky. Can be used for other purposes.

Camera Movement

Arc

Crab

Dolly

Dolly Zoom

Follow

Pedestal

Pan

Tilt

Tracking

Trucking

Zooming

The Rule of Thirds

The *rule of thirds* is a concept in video and film production in which the frame is divided into nine imaginary sections, as illustrated on the right. This creates reference points which act as guides for framing the image.

Points (or lines) of interest should occur at $1/3$ or $2/3$ of the way up (or across) the frame, rather than in the centre. Like many rules of framing, this is not always necessary (or desirable) but it is one of those rules you should understand well before you break it.

In most "people shots," the main line of interest is the line going through the eyes. In this shot, the eyes are placed approximately $1/3$ of the way down the frame.

Depending on the type of shot, it's not always possible to place the eyes like this.

In this shot, the building takes up approximately $1/3$ of the frame and the sky takes up the rest. This could be a "weather shot," in which the subject is actually the sky.

Talking Head

Talking head is an informal term used to describe the very common shot of a television presenter or other personality talking directly to the audience, with only the upper body or head visible.

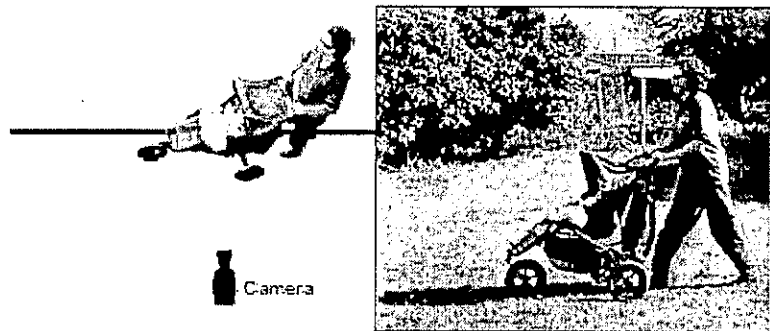
Talking head shots are usually a mid-shot or medium close-up. The most common talking head shots are in news, sports

Crossing the Line (Reverse Cut)

Crossing the line is a very important concept in video and film production. It refers to an imaginary line which cuts through the middle of the scene, from side to side with respect to the camera. Crossing the line changes the viewer's perspective in such a way that it causes disorientation and confusion. For this reason, crossing the line is something to be avoided.

In this example the camera is located to the subject's left. The imaginary line is shown in red.

The resulting shot shows the subject walking from right to left, establishing the viewer's position and orientation relative to her.

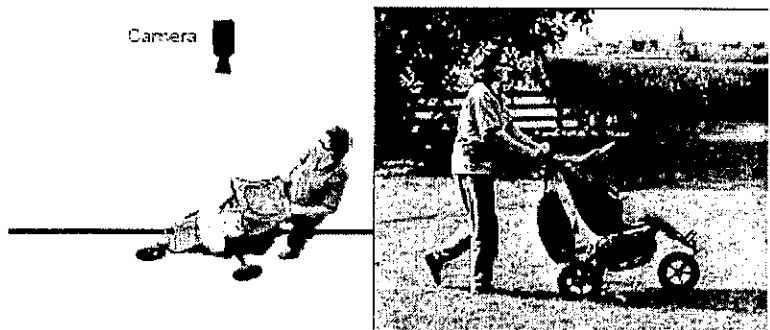


"Crossing the line" means shooting consecutive shots from opposite sides of the line.

In this example the camera has crossed the line. As you can see in the resulting shot, the view of the subject is reversed and she appears to be walking from left to right.

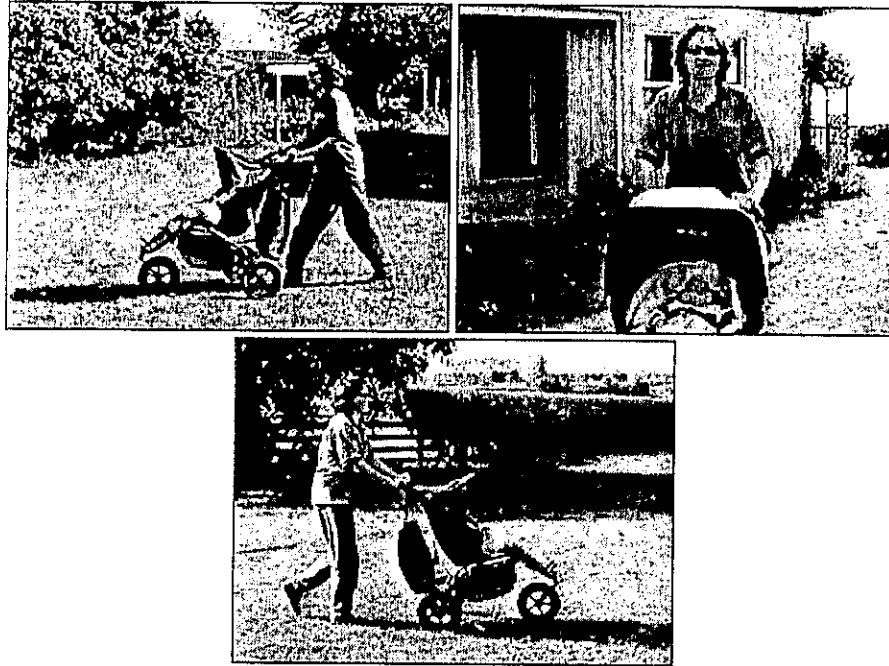
When cut immediately after the preceding shot, the effect is quite confusing.

Because of the sudden reversal of viewpoint and action, this is known as a *reverse cut*.



To prevent reverse cuts, set up the scene so you can shoot it all from one side. If you are using multiple cameras, position them on the same side.

In some cases crossing the line is unavoidable, or at least desirable enough to be worth the awkward transition. In this case you can minimize confusion by using a shot taken on the line itself to go between the shots, as illustrated below. This "buffer" shot guides the viewer to the new position so they know where they are. Although it's still not perfect, it's not such a severe jolt.

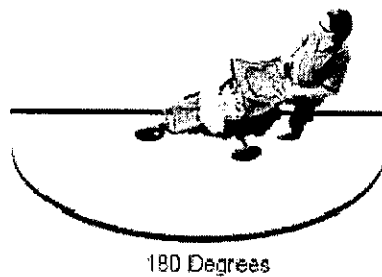


Sports & Multi-Camera Action

In live-action situations such as sports coverage, crossing the line is often necessary to obtain the best views. Sometimes this isn't a problem, especially if it's a view the audience is used to, but sometimes it can be very confusing (for example, a team suddenly seems to be playing in the wrong direction). This can be alleviated by either a graphic key saying something like "Reverse Angle," or a word from the commentator such as "Let's see that replay from a different angle."

The 180° Rule

The rule of line-crossing is sometimes called the *180° rule*. This refers to keeping the camera position within a field of 180°.



Student Name: _____

Unit 13: Live Action Short Film

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project free of fingerprints, folded corners, and wrinkles. The student's name was on the assignment.	10	
Content	10	
The work is the correct dimensions (NTSC format).		
Video was imported properly and did not lose resolution.	10	
All key frames/edits are placed in the correct location.	10	
All titles and credits are spelled and grammatically correct.	10	
Student added audio tracks and voiceovers.	10	
Video was exported and burned to a DVD properly.	10	
Effort	10	
The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.		
Class Participation	10	
The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.		
Total Score	100	

Computer Graphics 3

Computer Graphics 3 Course Description

COMPUTER GRAPHICS 3 COURSE #: 812-3 **CREDIT:** 1

COURSE DESCRIPTION: Computer Graphics 3 follows Computer Graphics 2. An emphasis is placed on advanced techniques in Graphic Design and Animation. Students create individualized independent projects, utilizing the entire Adobe Creative Suite.

Prerequisite: Media Arts and Computer Graphics 1 & 2.

ASSESSMENTS UTILIZED: Projects, rubrics, groups critiques, individual critiques.

SUMMER ASSIGNMENT: None.

HOMEWORK: Occasionally students are required to bring in materials such as photographs, magazine images, music (MP3 or Wave) and texts/literature to enhance and personalize the student's assignments.

Computer Graphics 3 Timeline

Unit 1:	Copyright Infringements	4 Weeks
Unit 2:	Creating Watermarks	4 Weeks
Unit 3:	Advanced Techniques in Digital Photography	4 Weeks
Unit 4:	Advanced Techniques in Photoshop	4 Weeks
Unit 5:	Writing an Artist's Statement	4 Weeks
Unit 6:	Preparing Portfolios for college applications	4 Weeks
	Developing a digital portfolio	
Unit 7:	Concentration of student's work	4 Months

Title: Copyright Infringements

Computer Graphics 3, Unit 1

Duration: 4 weeks

Content/Knowledge: Students will discuss the implications of appropriation, and copyright infringement. Discussion will review definitions of terms and legal implications.

Skills: Students will research and identify artworks and artists that are associated with copyright infringement.

Suggested Assignments:

- Research Obama poster by Fairey and implications and write an essay about the controversy.
- Create a poster of a political figure.

Performance Assessment and Critique:

- See Rubric at the end of the unit.
- Students will edit and critique their own work and assess success strengths and weaknesses.

Materials:

- Adobe Creative Suite
- Color Laser Printer
- Art Textbooks, newspapers, magazines
- Internet Resources
- Posters

Resources:

- Figure 1 – Fairey’s Obama Poster – Power Point by Teacher
- Figure 2 - AP wants credit for Fairey's Obama image – Power Point by Teacher
- Figure 3 - Copyright Infringement, Reproduction Rights, and Artist Careers
<http://www.artbusiness.com/reprosuit.html>
- http://www.boston.com/ae/media/articles/2009/02/05/ap_wants_credit_for_faireys_obama_image/
- <http://www.npr.org/templates/story/story.php?storyId=89431734>
- <http://boingboing.net/2009/10/19/shepard-fairey-ap-ba.html>

NY State Standards of Art:

1. Creating, performing, and participating in the arts.
2. Knowing and using art materials and resources.
3. Responding to and analyzing works of art.
4. Understanding the cultural contributions of the arts.

Field Trips:

For any art class, field trips provide valuable resources and inspirations for the students. It is also valuable for teachers to be with student while they are looking at art. With each year, gallery and museums change their shows. Below are museums, galleries and locations which are ideal field trips for your Computer Graphics classes. Here are suggested locations which may change seasonally. Since museum and gallery exhibitions change, it is up to the teacher to find exhibitions which relate to the curriculum. Please see the extended list of Possible Field Trip Locations for a more comprehensive list of locations.

- The Cooper-Hewitt Museum
- The Museum of the Moving Image
- The New York Metropolitan Museum of Art
- The Brooklyn Museum of Art
- The Guggenheim Museum of Art
- The Museum of Modern Art,
- PS 1 Contemporary Art Museum
- Nassau County Museum of Art
- The Neue Gallerie
- The Heckscher Museum of Art
- The Jewish Museum
- Manhattan Art Galleries

Figure 1

Artist's Sample

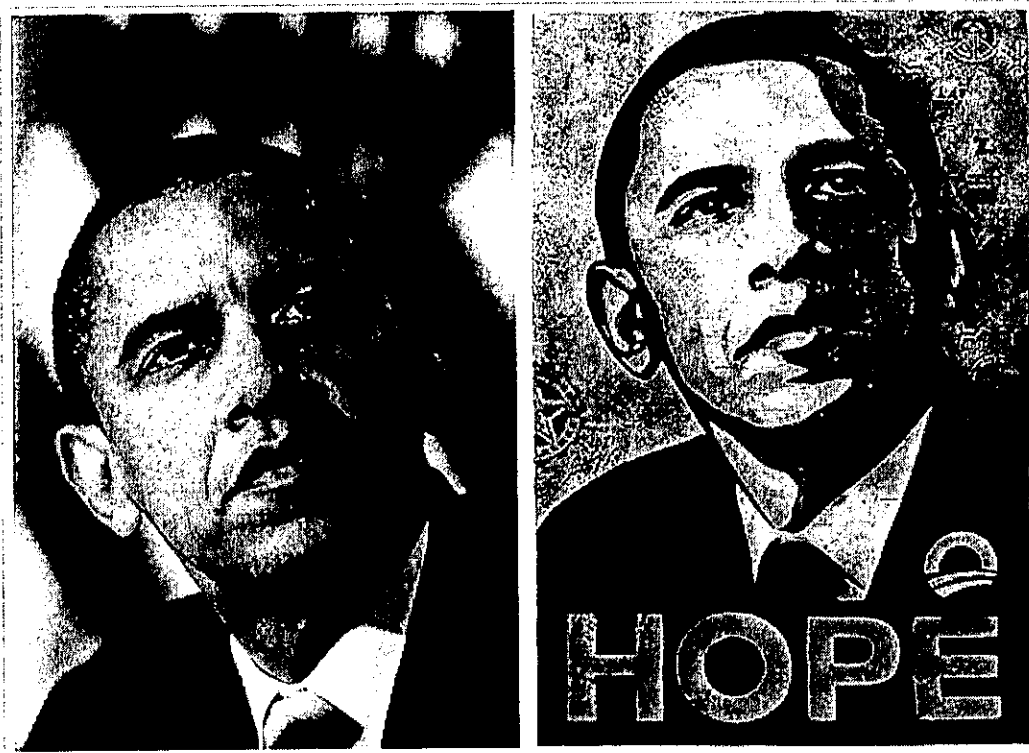


The **Barack Obama "Hope" poster** is an image of Barack Obama designed by artist Shepard Fairey, which was widely described as iconic and became synonymous with the 2008 Obama presidential campaign.

Figure 2

AP wants credit for Fairey's Obama image

http://www.boston.com/a/media/articles/2009/02/05/ap_wants_credit_for_faireys_obama_image/



Artist Shepard Fairey based his Barack Obama poster (right) on a 2006 photograph taken for the Associated Press by Manny Garcia. (Left: Manny Garcia / AP / File; Right: Shepard Fairey)

By Hillel Italie

Associated Press / February 5, 2009

NEW YORK - On buttons, posters, and websites, the image was everywhere during last year's presidential campaign: a pensive Barack Obama looking upward, as if to the future, splashed in a Warholesque red, white, and blue and underlined with the caption HOPE.

Designed by Shepard Fairey, a Los-Angeles based street artist, the image has led to sales of hundreds of thousands of posters and stickers and has become so much in demand that copies signed by Fairey have been purchased for thousands of dollars on eBay.

The image, Fairey has acknowledged, is based on an Associated Press photograph, taken in April 2006 by Manny Garcia at the National Press Club in Washington.

The AP says it owns the copyright and wants credit and compensation. Fairey disagrees.

"The Associated Press has determined that the photograph used in the poster is an AP photo and that its use required permission," the AP's director of media relations, Paul Colford, said in a statement.

"AP safeguards its assets and looks at these events on a case-by-case basis. We have reached out to Mr. Fairey's attorney and are in discussions. We hope for an amicable solution."

"We believe fair use protects Shepard's right to do what he did here," says Fairey's attorney, Anthony Falzone, executive director of the Fair Use Project at Stanford University and a lecturer at the Stanford Law School.

"It wouldn't be appropriate to comment beyond that at this time because we are in discussions about this with the AP."

Fairey, in Boston for the opening of his solo show at the Institute of Contemporary Art, could not be reached for comment. The ICA declined to comment on the case, said deputy director Paul Bessire.

Punk rocker and social activist Henry Rollins, a friend of Fairey's who contributed an essay to the ICA show catalog, dismissed AP's claim.

"Shepard's image is his interpretation of an image," he said. "That is to say, it is not a photograph of a photograph, but a drawn image that resembles a photograph. Basically, AP's got no traction here. Nice try. Art wins again."

Fair use is a legal concept that allows exceptions to copyright law, based on, among other factors, how much of the original is used, what the new work is used for, and how the original is affected by the new work.

Fairey is not the first artist accused of copyright infringement. Campbell's raised the issue when Pop Art icon Andy Warhol created his famous works inspired by a soup can; no legal action was taken. More recently, visual artist Richard Prince, who typically takes photographs used in ads and blows them up to make gallery pieces, has been sued by a French photographer for using his images without permission.

A longtime rebel with a history of breaking rules, Fairey has said he found the photograph using Google Images. He released the image on his website shortly after he created it, in early 2008, and made thousands of posters for the street.

As it caught on, supporters began downloading the image and distributing it at campaign events, while blogs and other Internet sites picked it up. Fairey has said that he did not receive any of the money raised.

A former Obama campaign official said they were well aware of the image based on the picture taken by Garcia, a temporary hire no longer with the AP, but never licensed it or used it officially. The Obama official asked not to be identified because no one was authorized anymore to speak on behalf of the campaign.

The image's fame did not end with the election. It will be included at the ICA exhibit, opening tomorrow, and a mixed-media stenciled collage version has been added to the permanent collection of the National Portrait Gallery in Washington.

"The continued use of the poster, regardless of whether it is for galleries or other distribution, is part of the discussion AP is having with Mr. Fairey's representative," Colford said.

Associated Press writer Philip Elliott in Washington and Geoff Edgers of the Globe staff contributed to this report.

© Copyright 2009 Globe Newspaper Company.

Figure 3

Copyright Infringement, Reproduction Rights, and Artist Careers

<http://www.artbusiness.com/reprosuit.html>

Copyright Infringement, Reproduction Rights, and Artist Careers

All artists are concerned when they find out that their art has been reproduced or shown without their permission. Whether the art appears in print, on television, in film, or on the internet, issues of copyright infringement are more prevalent than ever. Artists who realize that their art is being used without their permission almost always assume that their artistic copyright has been violated and that they must take corrective action, legal or otherwise.

Treating every such incident as infringement and legally actionable, however, is not necessarily a good idea. Several years ago, for example, an artist saw one of her paintings hanging on the set of a popular television show. She filed suit against the show's producers based on the fact that she had not given them permission to use her art. She won the suit; but in doing so, an argument can be made that she made life more difficult rather than easier for her fellow artists.

The television show's lead actor happened to be an art collector. One way that he expressed his support for the arts and for the artists in his collection was to hang their art on the sets of his shows. He did not show their art to make money or to save the costs of having to use prop-art instead. He showed it to honor the artists, pay them tribute, and encourage people to buy art; he did not show it for personal gain.

True, he neglected to ask permission to show the art, and perhaps he should have asked, but imagine how complicated constructing a Hollywood set would be if the producers had to ask every single company or individual whose products or creations appeared on-screen for permission. In any event, the judgment in this lawsuit caused the actor as well as other collectors in similar situations to pull back from showing their art in public. Now, less art by fewer artists is seen in high-profile circumstances due to fears that the artists may take legal action. The ripple effect here is that when people don't get exposed to original art, they're not inclined to buy it.

The question that any artist faced with a possible copyright infringement issue must ask is this: Are the "violators" using my art to make money for themselves? In the above example, the art in question did not increase the show's revenues, but rather honored the artist and encouraged collecting. The set designers could have just as easily hung a print or a poster or even left the wall blank.

Instead of taking legal action, the artist should have accepted this showing of her art as a distinction and a compliment, and proudly added that fact to her resume. After all, how many artists can say that their art was seen on national television by tens of millions of people? The exposure certainly did more for her reputation than it did for either the lead actor's reputation or the show's ratings.

At other times, taking legal action for copyright infringement is entirely justified. For example, in a recent court case, a well-known artist sued the owners of a frame shop for cutting pictures of her paintings out of magazine ads, and then framing and selling them. She was right to sue the framers and she won. In contrast to the case involving the television show, her fame and her

images were being used without her permission solely to make money for the framers; she received no benefits in any way, shape or form from these sales.

As an artist, you have to decide, on a case-by-case basis, whether or not and under what conditions to allow your art to be reproduced, and, if it is reproduced or used without your permission, whether or not to take legal action. Publicity can sometimes be as good or better for your career than money even when the letter of the law is not being followed. Below are several pointers to keep in mind when deciding how far to let others go with your art.

****** In general, allow your art to be reproduced as much as possible. The more people who see it, the better your chances are for making sales. As with any other product, the higher your name recognition, the more art you tend to sell.

****** The earlier you are in your career, the more inclined you should be to let other people reproduce your art at no charge assuming, of course, that they're not using it to make money. For example, if a non-profit organization asks you to provide, at no charge, a cover illustration for their brochure, you should probably give permission, and note it in your resume. If, however, a greeting card company wants to use your art on a line of cards, only give permission if they pay you.

****** The more important the individual or organization asking to use your art, the more inclined you should be to grant them permission. Be flexible and easy to work with; you want as much high-profile exposure as possible.

****** In certain cases where your art is being used for commercial purposes and you stand to receive a large amount of publicity or exposure, but are offered no money, consider waiving fees that you might ordinarily charge. Once again, the earlier you are in your career, the more flexible you should be on this point. For example, having your art reproduced on a full page of a magazine that charges \$5,000 for a full-page ad is equivalent to being paid \$5,000 for the use of your art (assuming the magazine prominently credits you for the art).

****** When you're better known than the individuals or organizations that want to use your art, you should usually charge for its use. Even in cases where it's used only as illustrations and not directly to make money, your name may still be used in advertising or publicity to attract buyers and/or viewers. If, however, a non-profit organization wants to use your art, and you support their cause, you can grant them permission to use it at no charge and view doing so as making a donation.

****** Don't be too quick to take legal action in instances where your art is used or reproduced without your permission. Many times, you can work out acceptable arrangements on your own with offenders. Consider not taking action when the reason for the use of your art is to draw attention to you and your accomplishments as an artist, and not to line the pockets of the parties doing the reproducing.

****** Don't get a reputation for being litigious. Dealers, collectors, and other art lovers tend to avoid artists who regularly use attorneys or threaten legal action.

****** Make sure you always receive proper credit for any use of your art. Whenever possible, have the users provide contact information along with your name. This way, anyone interested in owning your art can easily get in touch with you.

*** Is a gallery offering you a show? Does someone want to rep your art? Entering into a business relationship? Signing a contract? If you answered yes to any of those questions, read Common Artist Legal Problems and How to Avoid Them

Student Name: _____

Unit 1: Copyright Infringements

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project free of fingerprints, folded corners, and wrinkles. The student's name was on the assignment.	10	
Content Student demonstrates an understanding of DBAE method of art criticism.	10	
The student has described the artwork accurately.	10	
The student has used "art words" to describe and evaluate the artwork.	20	
The student has considered and shown the effect of the artwork personally and/or globally.	10	
The completed essay uses correct grammar and attributions.	10	
Effort The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.	10	
Class Participation The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.	10	
Total Score	100	

Title: Watermarks

Computer Graphics 3, Unit 2

Duration: 4 weeks

Content/Knowledge: Students will create a watermark which is a technique to embed data in digital audio, images or video. A watermark is a recognizable image or pattern or artists name. One application of watermarking is in copyright protection systems, which are intended to prevent or deter unauthorized copying of digital media. In this use a copy device retrieves the watermark from the signal before making a copy; the device makes a decision to copy or not depending on the contents of the watermark. Another application is in source tracing. A watermark is embedded into a digital signal at each point of distribution. If a copy of the work is found later, then the watermark can be retrieved from the copy and the source of the distribution is known. This technique has been reportedly used to detect the source of illegally copied movies.

Skills: Students will create personal logos or watermarks to protect their images and intellectual property from being stolen or reused without their permission. Students will learn to upload images and video to the Internet with the embedded mark.

Suggested Assignments:

- Personal Logos
- Create a two dimensional watermark
- Video Watermarks in After Effect and use action scripting to embed the watermark into the video.

Performance Assessment and Critique:

- See Rubric at the end of the unit regarding the performance assessment.
- Students critique themselves as well as their classmates in order to assess their success, strengths and weaknesses.

Materials:

- Adobe Creative Suite
- Color laser printer
- Scanner
- Color ink jet printer
- Digital camera
- Reference photos

Resources:

- Figure 1 – Digital watermark types and general information about digital watermarking for images,
http://bytescout.com/products/enduser/watermarking/digital_watermark_types.html

NY State Standards of Art:

1. Creating, performing, and participating in the arts.
2. Knowing and using art materials and resources.
3. Responding to and analyzing works of art.
4. Understanding the cultural contributions of the arts.

Field Trips:

For any art class, field trips provide valuable resources and inspirations for the students. It is also valuable for teachers to be with student while they are looking at art. With each year, gallery and museums change their shows. Below are museums, galleries and locations which are ideal field trips for your Computer Graphics classes. Here are suggested locations which may change seasonally. Since museum and gallery exhibitions change, it is up to the teacher to find exhibitions which relate to the curriculum. Please see the extended list of Possible Field Trip Locations for a more comprehensive list of locations.

- The Cooper-Hewitt Museum
- The New York Metropolitan Museum of Art
- The Brooklyn Museum of Art
- The Guggenheim Museum of Art
- The Museum of Modern Art,
- PS 1 Contemporary Art Museum
- Nassau County Museum of Art
- The Neue Galerie
- The Heckscher Museum of Art
- The Jewish Museum
- Manhattan Art Galleries

Figure 1

http://bytescout.com/products/enduser/watermarking/digital_watermark_types.html

Digital watermark types and general information about digital watermarking for images

Digital watermarking came to be in great demand when sharing information on the Internet became a usual practice. Sharing files online, you never know if someone uses them without your consent. To prevent unauthorized commerce use of your files, you can publish them to the web in the worst quality or don't publish anything worthwhile at all. It isn't a good way to solve the problem of unauthorized use, is it? So, you should look for more effective ways of copyright protection, such as digital watermarking.

A digital watermark is a pattern of bits inserted into a digital file - image, audio or video. Such messages usually carry copyright information of the file. Digital watermarking takes its name from watermarking of paper or money. But the main difference between them is that digital watermarks are supposed to be invisible or at least not changing the perception of original file, unlike paper watermarks, which are supposed to be somewhat visible.

Speaking of digital image watermarking, we can divide watermarks into two main groups – *visible* and *invisible* watermarks.

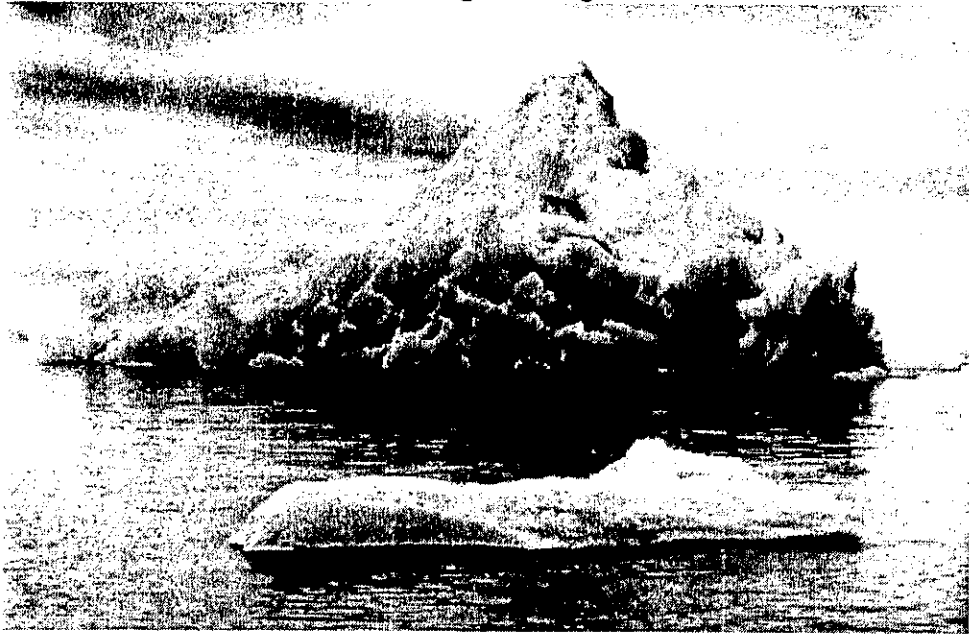
A *visible* watermark is a visible semi-transparent text or image overlaid on the original image. It allows the original image to be viewed, but it still provides copyright protection by marking the image as its owner's property. *Visible* watermarks are more robust against image transformation (especially if you use a semi-transparent watermark placed over whole image). Thus they are preferable for strong copyright protection of intellectual property that's in digital format.

An *invisible* watermark is an embedded image which cannot be perceived with human's eyes. Only electronic devices (or specialized software) can extract the hidden information to identify the copyright owner. Invisible watermarks are used to mark a specialized digital content (text, images or even audio content) to prove its authenticity.

Although the copyright protection is the main field of using digital watermarks, they can also be used for such purposes as advertising (adding company's name and logo as a watermark for promotion rather than for protection) or even adding memo titles to digital photos. It's obvious that only visible watermarks can satisfy these requirements.

A visible image watermark can be added using a graphics. But it's more effective to add digital image watermarks using special watermark software which simplifies watermarking process, speeds up image processing and allows batch add watermarks. Please, look at the examples of visible watermarks added.

The original image:



The same image with the text watermark fitting image size which is robust against cropping:



Student Name: _____

Unit 2: Creating Watermarks

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project free of fingerprints, folded corners, and wrinkles. The student's name was on the assignment.	10	
Content	10	
The work is the correct dimensions.		
The project was done entirely using only Adobe Creative Suite.	10	
The student's design works with the entire picture plane/monitor. It is evident that the student was aware of the Negative space when designing/creating the composition (scale).	10	
The student worked with a color palette which is pleasing.	10	
The watermark is grammatically correct.	10	
The watermark is transparent.	10	
Effort	10	
The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.		
Class Participation	10	
The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.		
Total Score	100	

Title: Advanced Techniques in Digital Photography

Computer Graphics 3, Unit 3

Duration: 4 weeks

Content/Knowledge: Students will learn to take their own digital images. Students will learn to use a Digital SLR camera. Students will learn the different modes of the digital SLR. Students will see be able to compare images shot using natural light vs. flash. Students should be using their own images in their design work.

Skills: Students will learn to adjust the lenses on the digital SLR camera including the aperture and F stops. Students will learn to light their subject matter properly using a light kit, external flash or natural light. Students will be able to download images from a digital camera, and set up inkjet printers correctly to print accurate color print.

Suggested Assignments:

- Still Life
- Portraits
- Landscapes

Performance Assessment and Critique:

- See Rubric at the end of the unit regarding the performance assessment
- Students critique themselves as well as their classmates in order to assess their success, strengths and weaknesses.

Materials:

- Adobe Creative Suite
- Color laser printer
- Scanner
- Color ink jet printer
- Digital SLR camera
- Reference photos

Resources:

- Figure 1 - A Guide to the Various Camera Modes – Student Handout
- Figure 2 - Introduction to Digital Photography – Student Handout

NY State Standards of Art:

1. Creating, performing, and participating in the arts.
2. Knowing and using art materials and resources
3. Responding to and analyzing works of art.
4. Understanding the cultural contributions of the arts.

Field Trips:

For any art class, field trips provide valuable resources and inspirations for the students. It is also valuable for teachers to be with student while they are looking at art. With each year, gallery and museums change their shows. Below are museums, galleries and locations which are ideal field trips for your Computer Graphics classes. Here are suggested locations which may change seasonally. Since museum and gallery exhibitions change, it is up to the teacher to find exhibitions which relate to the curriculum. Please see the extended list of Possible Field Trip Locations for a more comprehensive list of locations.

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Auto Mode.

Shutter Priority Mode (S)

Aperture Priority Mode (A)

The Aperture Priority mode is found in many enthusiast level cameras. Essentially, what happens here is that you select the aperture, thereby locking your depth of field. The camera then automatically sets the best shutter speed to match the conditions. Aperture priority is good when you're shooting a stationary subject and you want to control your depth of field and aren't too concerned about shutter speed.

Manual Mode (M)

In this camera mode, anything goes. You can set the shutter speed and aperture, with options to change white balance, ISO, flash and even focus on some cameras. This mode is for those that know what you're doing and want maximum flexibility for experimenting with the photo.

Landscape Mode (mountains)

As the name implies, the Landscape mode allows you to shoot broad pictures such as landscapes and mountains. Your camera will select the smallest aperture possible under the conditions to maximize depth of field in the image. This means that when there is adequate light, it tries to put everything in focus from front to back. Landscape mode may not always work. The camera attempts to deliver sharpness from the foreground to the background - but it really depends on the lighting conditions and the lens used.

Portrait Mode (face)

If you want to shoot close-ups of people or faces, the Portrait Mode is the mode to choose. When you choose Portrait mode, the camera will select a wide aperture setting, minimizing your depth of field for a soft background effect, and also may adjust your zoom. In addition, the flash setting will try to switch to red-eye reduction.

Macro Mode (flower)

If you take pictures of flowers a lot or just like serious close-ups, this mode is invaluable. The Macro Mode allows you to focus on objects at amazingly small distances - sometimes just centimeters from the lens. Use the Macro mode when you need to capture the smallest little details on your subject. For best results, don't zoom in in this mode, you should physically move in. When using this mode, you might want to use a tripod for best results. And remember to turn off macro mode when you resume normal shooting or you may end up with blurred images. This mode is not always on the mode dial but is still represented by a flower icon.

Sports Mode (running person)

If you want to capture fast action by freezing it, then you'll need the fast shutter speed setting offered by the Sports Mode. When you switch to this mode, your camera will automatically choose the fastest shutter speed possible given the situation. Some cameras will also activate continuous shooting (instead of single frame), enable the evaluative metering mode (if any) and also disable the flash.

Night portrait mode (face with star)

Use for a natural balance between the main subject and the background in portraits under low light. If you want the background to appear sharp you should use a tripod although you can get some interesting effects without one.

Some other modes available:

Beach & Snow Mode

If you shoot pictures on the beach or snow, the bright and reflective surfaces will confuse the camera. The Beach & Snow Modes serve to compensate for the abundant ambient and reflected light by slightly overexposing based on the meter reading.

Movie mode (movie camera)

Many digital cameras can shoot a short movie on this setting.

Figure 2

Resolution

Introduction to Digital Photography

Resolution is how many pixels the camera assigns to an image in each resolution category. If you are planning to print 8x10's or larger try to use the highest resolution if you have enough room on your memory card. If you are printing 4x6's or you are putting pictures online lower resolutions are fine. High, medium and low resolution is relative to how many mega pixels a camera has.

Mega pixels

Mega pixels are the total pixels available in a camera that can be used to create a picture. If you have a 5 mega pixel camera your camera can take pictures that each can contain a maximum of 5 mega pixels. Generally, the more pixels that are in a camera, the more that will be assigned to pictures in each resolution category. For example, a high resolution picture in a 6 mega pixel camera will have more pixels in it than a high resolution picture in a 5 mega pixel camera. Higher mega pixels translates to higher quality. Basically, the more pixels you have - the sharper the image. But there is a point where you can't see a difference. A 5 mega pixel camera at its highest resolution will produce a really nice 8x10 picture. A 6 mega pixel camera at its highest resolution will have more pixels in it but the difference you see in an 8x10 will be negligible. Usually, unless you crop your images a lot or want very large final pictures, 5 mega pixels is enough.

Compression

Many cameras will automatically compress images to save space on memory cards. When you download your pictures you will see that most of them appear as a "jpeg" which is indicated after the picture name as ".jpg." For general shooting, compression saves space. But if you have images that are destined to be works of art, you should compress as little as possible because repeatedly opening and resaving a compressed image can degrade the file. In this case, saving images as TIFF files (an uncompressed file format) is better if you have the choice. If you have software that will save your images as "png" that is a better compromise as this format will compress yet will never degrade your file. If you have a software program that can process RAW images, that is better yet. It is the ultimate format for maximum file quality.

White Balance – basically a color adjustment feature, most times you can use auto white balance in most environments with good results. However, some people feel that some cameras don't do enough and want more control or they just want to experiment with what WB can do for their pictures.

1. Daylight – Balances for sunlight
2. Shade – warms up the blue cast shade gives your subject
3. Tungsten – also good for incandescent, takes care of the yellow/orange cast from regular light bulbs
4. Cloudy – adds warmth to grey images
5. Fluorescent – takes care of the greenish cast from this kind of lighting
6. Flash – eliminates the bluish cast from this light source

Focusing – Many cameras have several different auto focusing modes.

1. Many point and shoots will automatically focus in the center of the screen unless you can choose otherwise.
2. Some cameras have the option of you selecting a single point where the camera will focus.
3. Dynamic area – where the camera evaluates the whole scene and gives a kind of “average” focus point.
4. Manual focus – this will only be found on advanced cameras but will make focusing easier in difficult situations.

Holding focus – when you want to place your subject off to the side but have them remain in focus, press the shutter release button half way down on your subject, hold, reposition camera to recompose image then finish pressing button down.

Holding exposure – many cameras have a way to “hold” an exposure such as when someone is standing in front of a bright light and you don’t want them to become silhouetted. Again, press the button half way down, hold, reposition camera to recompose image then finish pressing button down.

Some advanced cameras have an AE-L/AF-L button on their cameras. This button will hold focus and exposure. You press your shutter release button half way down on the subject that you want to maintain focus and/or exposure, press the AE-L/AF-L button, then shoot. This button is particularly helpful on Sports mode where just pressing the shutter release half way down won’t work.

ISO – refers to the camera’s sensitivity to light – the higher the ISO number the more sensitive the camera will be to the available light. A high ISO setting (such as 1600) is helpful in a low light situation, but will produce more noise or grain in your image. It is best to use lower ISO settings if your lighting situation will permit it.

Flash – On a point and shoot, most flashes will come on automatically when there isn’t enough light for a good exposure. However, on an advanced camera, the flash will only pop up automatically if you are in one of the “picture” modes. If you are in P, S, A or M you must press the flash button to raise the flash if that is what you want. Flash Modes:

Auto flash – camera controls the flash automatically.

Auto flash with red eye – camera will emit a preflash to reduce red eye in portraits.

Flash off – many cameras will allow you to turn your flash off to maintain even or soft ambient lighting. It is usually indicated by an icon of a bolt of lightning with a line through it. Sometimes it is on the mode dial and sometimes on the quick selection control after you press the flash icon.

Many advanced cameras may also have some of the following flash controls:

Slow and auto slow (slow sync) – slows the camera’s shutter speed so that the ambient background light matches the foreground flashed subject.

Rear (rear curtain sync) – flash fires just before shutter closes, creating the effect of a stream of light behind moving subjects, this creates a kind of ghosting effect.

Image Stabilization – This is actually old technology that was used on long zoom SLR lenses for years but is now finding a new market in digital cameras. It's great for shooting in lower light, for use with long zooms or for those who just have shaky hands. It stabilizes any hand shake using gyroscopes so the resulting image appears sharper. IS or VR (vibration reduction depending on the brand of camera) can be found in both point and shoots and advanced cameras. It does have its limitations however. It won't make a moving subject appear sharp if your camera is using a slow shutter speed. Depending on the brand of camera, there are some options available for IS:

1. IS – on all the time and contained in the camera body
2. ISb – only comes on when the shutter release button is pressed. This will save battery power
3. IS off – used in bright light when IS is not necessary to conserve battery power
4. VR – mainly in Nikons. The vibration reduction is contained in the lens
5. VR off - used in bright light when VR is not necessary to conserve battery power

Zoom – most cameras come with at least a 3x zoom. If I were to translate this into a film camera's range, this would be approximately 35mm-105mm. Some cameras now come with super-zooms (10x). Be careful with this though because some cameras can become very heavy and may be less sharp at its longest zoom length. Check reviews online. Your zoom control can also be used to magnify your pictures in playback.

Are SLR's really better than point and shoots? Yes. For one thing the light sensors on these cameras are bigger (postage stamp size compared to finger nail size). They collect more light in any given situation which translates into more accurate detail in your image. This is particularly apparent in low light where a point and shoot will merely amplify the light it does collect resulting in grainy artifacts or noise. When you compare pictures taken at the same ISO in an SLR and a P&S the SLR wins hands down. A P&S will take pretty good shots at 50 and 100 but struggles to produce images after 200. An SLR will produce great shots at 400 and above, even producing usable images at 1600. Another advantage of an SLR is having more control over your image. Most have a larger variety of advanced modes and controls (for some people, maybe too many) to suit whatever situation you are shooting in. Many also have more than one format that your images can be saved in including something called raw format. A raw file is a digital negative – an image that is unprocessed by a camera's compression.

Putting pictures online – use 72 dpi and don't forget to change your image size. Many cameras create large images at higher resolutions so some people forget to check that.

Student Name: _____ **Unit 3: Advanced Techniques in Digital Photography**

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project to the appropriate folder. The student's name was on the assignment.	10	
Content		
The work is the correct dimensions (and resolution).	10	
The project was done entirely using only Adobe Photoshop.	5	
Students were able to download images from a digital camera.	5	
Student used the Digital SLR modes correctly per subject matter.	10	
Student lit his/her subject matter correctly.	5	
Students composed their images using the Principles of Design.	5	
Colors were corrected using advanced techniques in Photoshop.	10	
Students set up inkjet printers correctly to print accurate color prints.	10	
Effort	10	
The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.		
Class Participation	10	
The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.		
Total Score	100	

Title: Advanced Techniques in Photoshop

Computer Graphics 3, Unit 4

Duration: 4 weeks

Content/Knowledge: Students will learn to prepare their own digital images. Students should be using their own images in their design work. The technical complexity of Photoshop is on image-editing techniques. Photoshop's potential for editing and enhancing images is endless.

Skills: Students will use Adobe Photoshop to enhance their digital images. Students will further student the use the dodge and burn tools, layer masks and color altering menus in Photoshop. Students will be able to download images from a digital camera, and set up inkjet printers correctly to print accurate color print.

Suggested Assignments:

- Still Life
- Portraits
- Landscapes
- Logo Designs

Performance Assessment and Critique:

- See Rubric at the end of the unit regarding the performance assessment
- Students critique themselves as well as their classmates in order to assess their success, strengths and weaknesses.

Materials:

- Adobe Creative Suite
- Color laser printer
- Scanner
- Color ink jet printer
- Digital SLR camera
- Reference photos

Resources:

- Figure 1 - Check List of Skills – Student Handout
- Figure 2 - Photoshop for Designers – Student Handout
- Figure 3 - Artists Samples by Dave Hill – Power Point by Teacher

NY State Standards of Art:

1. Creating, performing, and participating in the arts.
2. Knowing and using art materials and resources.
3. Responding to and analyzing works of art.
4. Understanding the cultural dimensions and contributions of the arts.

Field Trips:

For any art class, field trips provide valuable resources and inspirations for the students. It is also valuable for teachers to be with student while they are looking at art. With each year,

gallery and museums change their shows. Below are museums, galleries and locations which are ideal field trips for your Computer Graphics classes. Here are suggested locations which may change seasonally. Since museum and gallery exhibitions change, it is up to the teacher to find exhibitions which relate to the curriculum. Please see the extended list of Possible Field Trip Locations for a more comprehensive list of locations.

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- The New York Metropolitan Museum of Art
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- The Guggenheim Museum of Art
- The Museum of Modern Art,
- PS 1 Contemporary Art Museum
- Nassau County Museum of Art
- The Neue Galerie
- The Heckscher Museum of Art
- The Jewish Museum
- Manhattan Art Galleries

Figure 1
Checklist of Photoshop Skills

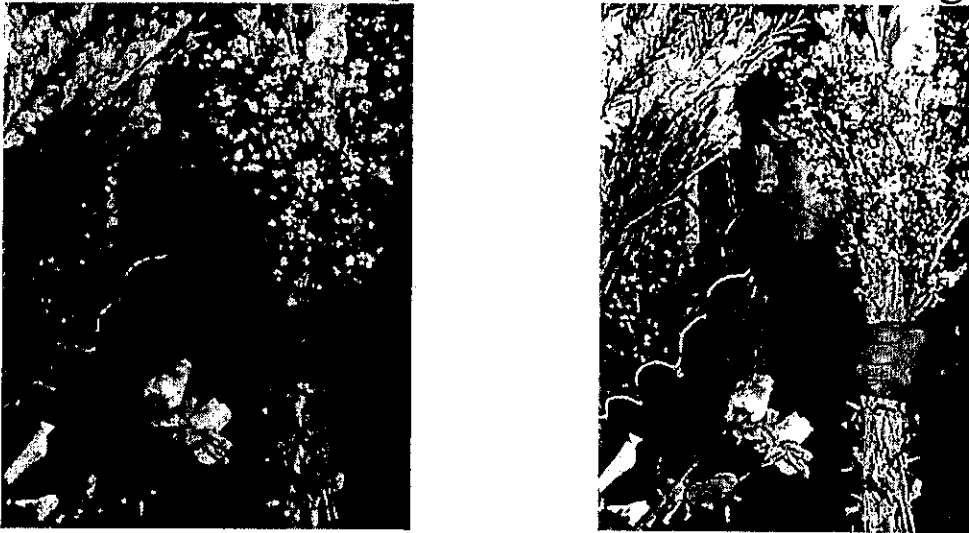
All Computer Graphics students should have an understanding of the following processes
(this should be posted in classroom):

1. download images from a digital camera
2. adjust highlight and shadow points to get full dynamic range for printing
3. adjust color, removing color casts and optimizing color saturation
4. dodge and burn in Camera Raw to adjust exposure for portions of an image
5. create dramatic black and white images from color originals
6. learn the benefits, simplicity, and power of working with RAW files
7. learn whether to use the clone tool or the healing tool to remove distractions
8. size and crop prints for the web, an inkjet printer, or sending to a photo service
9. sharpen images to get the best appearance for inkjet printing, or for the web
10. set up inkjet printers correctly to print accurate color print

Figure 2

<http://www.maxart.com/Inner%20Level/classroom/introtops.html>

Introduction to Photoshop for Designers: “Your Workflow, Steps to Create a Master Image.”

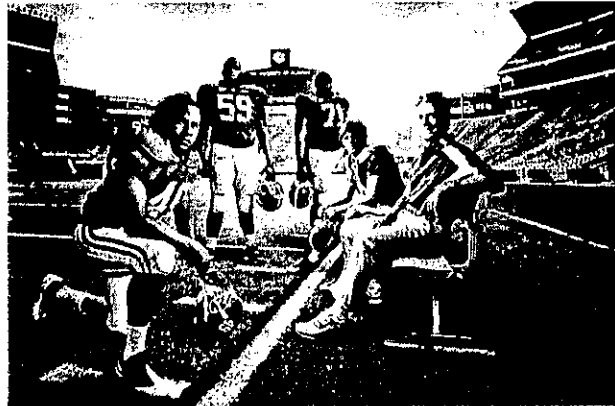


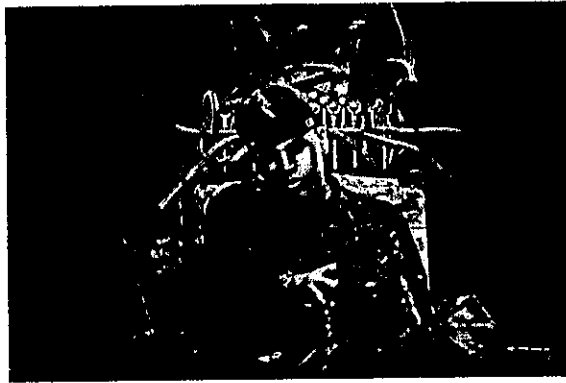
- One of the most important things you'll learn in this introduction class is how to approach an image. What are the first steps to take? The second? The third? Having a defined and orderly workflow alleviates much of the stress involved in digital imaging. You no longer have to guess or wonder if what worked for the last image will work for the next one.
- For all types of realistic imagery (and most non-realistic art) consistent and predictable color is a major issue. This class primarily addresses the issue of adjusting the color of your original in Photoshop. Once you are comfortable with using the tools in Photoshop, you can move on to Barry's Printmaking for Photographers workshop which delves into issues of scanning and digital camera settings for acquiring the best possible information, as well as profiling printers and papers for consistent output. In this section of the course you'll learn how to use Levels, Curves, and Hue Saturation adjustment layers for initial color correction, as well as adjustment layers with layer masks to correct selected areas. You'll learn what exactly a histogram is trying to tell you about the information in your file. We will discuss the advantages of 16-bit scans as well as using Camera Raw, although we will not go into detail about these topics. We will color correct images that have good highlight and shadow points as well as images that are more difficult and have no good points to set highlight and shadow.

- Once you've color corrected your image, you still have work to do before the file is ready to print. You'll want to dodge and burn areas to create focus or mood, do your spotting and clean-up, and sharpen the image. In this section of the course, we'll explore some of the different techniques for dodging and burning other than Photoshop's Dodge and Burn tools, including a soft-light layer with either the paint tools or dodge and burn tools, and adjustment layers with layer masks. We'll also do some spotting and sharpening using Photoshop's tools such as the Clone Stamp and the Unsharp Mask filter.
- How you set your preferences will make a huge difference in what appears on-screen and in your print.
- Understanding selections, paths, masks, channels, layers and layer masks are the secrets to great compositing. When do you use a selection tool? When do you save a selection as a channel? Do you feather before or after making a selection? How do you use the Gaussian Blur filter effectively?
- Use the Healing Brush, Patch Tool, Color Replacement tool, and the Liquefy filter. I'll show you how to repair damaged channels with the Channel Mixer adjustment and how to enhance the focus on the face using Curves and Hue/Saturation.
- Photoshop CS File Browser and how it can be used to organize your files. We'll also see what it takes to create a custom workspace, custom keyboard shortcuts, and how to use actions. You'll see how two open windows of the same file can be helpful, and how to zoom into the same spot on several open files.
- Here we'll explore the Tool Bar, tool options, and the color correction tools. You'll learn which tools to rely on and which to ignore.
- Depending on how much time we have left, we'll take a brief tour of some of the ways to create special effects in Photoshop including the Blend Modes, Layer Styles, Advanced blending, and Filter Gallery.

Figure 3
Artists Samples

Dave Hill Images
<http://www.davehillphoto.com/>





Student Name: _____

Unit 4: Advanced Techniques in Photoshop

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project to the appropriate folder. The student's name was on the assignment.	10	
Content	10	
The work is the correct dimensions (and resolution).		
The project was done entirely using only Adobe Photoshop.	10	
Students were able to download images from a digital camera.	10	
Students composed their images, using the Principles of Design.	10	
Colors were corrected using advanced techniques in Photoshop.	10	
Students set up inkjet printers correctly to print accurate color prints.	10	
Effort	10	
The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.		
Class Participation	10	
The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.		
Total Score	100	

Title: Writing an Artist's Statement

Computer Graphics 3, Unit 5

Duration: 4 weeks

Content/Knowledge: Students will understand how to write a scholarly essay about their own artwork or the artwork of a source they have viewed. Concepts and theories to be discussed include the Getty Institute DBAE, Art Criticism, and Bloom's Taxonomy. Students will also view other students' "art statements" as reproduced online in the AP Studio Art Guidelines.

Skills: Classroom discussions will promote understanding and development of a template for art writing that includes: initial viewing of the work, response to the work using art vocabulary, hypothesis about what the artist is trying to say and validating these hypotheses with specifics, evaluating the artwork, and reflecting on the work and its implications personally and globally. Utilizing the elements and principles of art and the aforementioned scholarly approaches students will create scholarly art essays. Students will follow the classic essay procedures including; assembling notes, creating a rough draft, creating a first draft, editing, and the creation of a final draft that embodies all of the suggested elements of scholarly composition.

Suggested Assignments:

- Students will select one of their own pieces and write a scholarly art essay about the piece.
- Students will review a body of their work and chart the evolution and growth of their work using appropriate art criticism.
- Students will select an artist of their choice and assess a piece of art using appropriate art criticism strategies.
- Students will select an artist of their choice and assess a body of the artist's work (e.g. Picasso's "Blue period") using appropriate art criticism strategies.

Performance Assessment and Critique:

- See Rubric at the end of the unit
- Students will edit and critique their own work and assess success strengths and weaknesses.

Materials:

- Microsoft Word
- Internet Sources
- Art Textbooks, newspapers, magazines

Resources:

- Student Samples
- Figure 1 - Writing Your Artist Statement,
<http://www.mollygordon.com/resources/marketingresources/artstatemt/>
- Figure 2 - Sample From the AP College Board,
http://apcentral.collegeboard.com/apc/members/exam/exam_questions/208205.html

- Figure 3- How to Write an Artist's Statement,
http://www.ebsqart.com/ArtMagazine/za_400.htm
- <http://painting.about.com/cs/careerdevelopment/a/statementartist.htm>
- <http://www.naia-artists.org/work/statement.htm>
- <http://www.officeport.com/edu/blooms.htm>

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Field Trips:

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- Plainview-Old Bethpage Library
- The Cooper-Hewitt Museum
- The New York Metropolitan Museum of Art
- The Brooklyn Museum of Art
- The Guggenheim Museum of Art
- The Museum of Modern Art,
- PS 1 Contemporary Art Museum
- Nassau County Museum of Art
- The Neue Gallerie
- The Heckscher Museum of Art
- The Jewish Museum
- Manhattan Art Galleries

Figure 1

<http://www.mollygordon.com/resources/marketingresources/artstatement/>

Writing Your Artist Statement

Your artist's statement can be a moving testament to your creativity and integrity. The expression of this commitment will vary, but the effectiveness of your artist's statement stems from the authority with which you write it.

Our words "author" and "authority" come from the Latin root "augere," which means "to increase, to create, to promote." This implies that the notions of creation and promotion are compatible! The more I muse on the meaning of working from my authority, of being the author of my work and of my conduct, the more I understand that authentic communication about my work is a powerful tool for creative growth as well as for business success.

The exercises in this section will get you centered and in touch with your own authority. When I write promotional materials for artists (or any kind of business) I always have the principal people involved do these exercises first. I use the words and phrases they generate to compose compelling artist's statements on their behalf. This way their creative authority is incorporated in the finished product.

Think of your artist's statement as a nourishing stew. The rich flavors and inviting aroma will feed your spirit and summon wonderful people to your table. You'll want to make sure your stew is made from the freshest, finest ingredients and that it has been simmered and seasoned with care. Do this, and you will be proud to share your creative vision – your authority – with others.

WRITING YOUR ARTIST'S STATEMENT

You'll need pencil and paper, a dictionary, and a thesaurus.

STEP ONE: Assemble the Ingredients.

1. Take five minutes and think about why you do what you do. How did you get into this work? How do you feel when work is going well? What are your favorite things about your work? Jot down short phrases that capture your thoughts. Don't worry about making sense or connections. The more you stir up at this point, the richer the stew.

2. Make a list of words and phrases that communicate your feelings about your work and your values. Include words you like, words that make you feel good, words that communicate your values or fascinations. Be loose. Be happy. Be real. Think of these as potential seasonings for your stew. You don't have to choose which ones to use just yet, so get them all out of the cupboard.

3. Answer these questions as simply as you can. Your answers are the meat and potatoes of your stew. Let them be raw and uncut for now.

- What is your favorite tool? Why?
- What is your favorite material? Why?
- What do you like best about what you do?
- What do you mean when you say that a piece has turned out really well?
- What patterns emerge in your work? Is there a pattern in the way you select materials? In the way you use color, texture or light?
- What do you do differently from the way you were taught? Why?
- What is your favorite color? List three qualities of the color. Consider that these qualities apply to your work.

4. Look at your word list. Add new words suggested by your answers to the questions above.

5. Choose two key words from your word list. They can be related or entirely different. Look them up in a dictionary. Read all the definitions listed for your words. Copy the definitions, thinking about what notions they have in common. Look your words up in a Thesaurus. Read the entries related to your words. Are there any new words that should be added to your word list?

6. Write five sentences that tell the truth about your connection to your work. If you are stuck, start by filling in the blanks below.

When I work with _____ I am reminded that _____.

I begin a piece by _____.

I know a piece is done when _____.

When my work is going well, I am filled with a sense of _____.

When people see my work, I'd like them to _____.

STEP TWO: Filling the Pot.

Write a three paragraph artist's statement. Keep your sentences authentic and direct. Use the present tense ("I am," not "I was," "I do," not "I did.") Be brave: say nice things about yourself. If you find that you falter, write three paragraphs about an artist whose work you admire. Then write about yourself as though you were an admiring colleague. As a rule, your artist's statement should be written in the first person. Refer to yourself with the pronouns "I, me, my." If this blocks you, then write in the third person and go back and change the pronouns as needed when you get to Step Four. Use the suggestions below to structure your statement. Write three to five sentences per paragraph.

First paragraph - Begin with a simple statement of why you do the work you do. Support that statement, telling the reader more about your goals and aspirations.

Second paragraph - Tell the reader how you make decisions in the course of your work. How and why do you select materials, techniques, themes? Keep it simple and tell the truth.

Third paragraph - Tell the reader a little more about your current work. How it grew out of prior work or life experiences. What are you exploring, attempting, challenging by doing this work.

STEP THREE: Simmering the Stew.

Your artist's statement is a piece of very personal writing. Let it simmer overnight before your reread it. This incubation period will help give you the detachment necessary to polish the writing without violating your sense of integrity and safety. While your statement simmers, let your mind wander over the ingredients you assembled in Step One. Allow yourself to experience the truth of your creative experience. Marvel at the wealth of seasonings and abundance of vegetables you have at your disposal. Enjoy the realization that your work is grounded in real values and experience. If you think of things you might have left out of your statement, jot them down, but leave the statement alone.

STEP FOUR: Taste and Correct the Seasonings.

Read your statement out loud. Listen to the way the sounds and rhythms seem to invite pauses. Notice places where you'd like the sound or rhythm to be different. Experiment with sounding out the beats of words that seem to be missing until they come to mind. Do this several times until you have a sense of the musical potential of your statement. As you read your statement, some phrases will ring true and others false. Think about the ones that aren't on the mark and find the true statement lurking behind the false one. You may find that the truth is a simpler statement than the one you made. Or your internal censors may have kept you from making a wholehearted statement of your truth lest it sound self-important. Risk puffing yourself up as long as your claims are in line with your goals and values.

Keep reading and revising your statement until you hear a musical, simple, authentic voice that is making clear and honest statements about your work. Refer to your word list and other Step One exercises as needed. By now your taste buds are saturated. You need a second opinion. Choose a trusted friend or professional to read your statement. Make it clear that you are satisfied with the ingredients on the whole, but you'd like an opinion as to seasoning. In other words, you alone are the authority for what is true about your work, but you'd like feedback on clarity, tone, and such technical matters as spelling and punctuation. Once you've incorporated such suggestions as make sense to you, make a crisp, clear original of your artist's statement. Sign and date it. Make lots of copies, you will have lots of people to serve it to!

STEP FIVE: Summon the Guests.

There's little point in concocting a fabulous stew if you don't invite anyone to dinner. Every time you use your artist's statement you extend your circle of influence and build new branches of the support network for making, showing and selling your work. Enclose a copy of your artist's statement whenever you send a press release, letter of interest to a gallery or store, or contact a collector. Send it to show promoters and curators. Enclose a copy with shipments of your work so it can be displayed wherever your work is exhibited. The rest of this manual will suggest many opportunities for using your artist's statement to express your truth and support your presentations.

STEP SIX: File Your Recipe!

Save all the notes and drafts that you've made. You'll want to revise and update your artist's statement from time to time to reflect changes in your work.

Still, it is likely that many of the underlying expressions of your authority will remain the same. Having access to the "recipe" for your original statement will help you generate better revisions and will give you a sense of creative continuity. Whenever you need copy (for announcements, packaging, exhibit catalogues, etc.) return to your warm-up exercises. The words and phrases there will help you write openly and honestly about your work. And repeating the exercises will help you chart new creative territory.

Figure 2

Sample from the AP College Board

http://apcentral.collegeboard.com/apc/members/exam/exam_questions/208205.html

Exams: 2009 Studio Art 2-D Design: Concentration -- Mckenzie Wallace

Coronado High School, Henderson, NV

Score: 6

Student Commentary:

What is the central idea of your concentration?

In my concentration I employ emphasis to show the struggle for identity that is an inherent part of the human condition. My use of self portraiture, the changes in settings and lighting, the simple, straightforward poses, and the consistent subject matter only changed by a physical obscurant, all lend to the concept that individual identity in an image-imposing world is difficult to unearth. The photographer Eleanor Antin inspired me through her own use of self-portraiture and role-playing.

How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples.

As the masks begin to relate more closely to my surroundings, the commentary in individual pictures becomes increasingly stronger. In slides 1 through 3 the emphasis is placed solely on the masks and not the masks in relation to the wearer's environment. The masks are not connected to their surroundings in a completely cohesive way. In slides 4 and 5 the transition into a visible relationship between the masks and the environment begins. In slides 6 through 9 the growth toward this concept continues as I explore using different objects in various settings to mask myself. In slides 10 through 12 the correlation of mask and setting reaches its height and the theme of identity is seen in its fullness.

Rationale for Score:

- The student presents digital manipulated photography in a fresh and imaginative way.
- The use of emphasis as a design principle, as described in the commentary, is apparent in the masked self-portraiture.
- There is an excellent sense of narrative throughout the work, with an exemplary exploration of the diptych format.
- Compositionally and conceptually, the work is varied and outstanding.
- The development beyond technical concerns is obvious, particularly as the concentration explores the use of different objects and settings in the later works.
- The work is inventive and presents an original vision.

Figure 3

How to Write an Artist's Statement

http://www.ebsqart.com/ArtMagazine/za_400.ht
http://www.ebsqart.com/ArtMagazine/za_400.htm

What is an Artist's Statement?

An artist's statement is a short document written by the artist which provides a window into the artist's world. It offers insight into a single piece or an entire body of work and by describing the artist's creative process, philosophy, vision, and passion. It enlightens and engages while at the same time giving the audience - potential buyers, exhibition curators, critics, fellow artists, or casual browsers - the freedom to draw their own conclusions. An artist's statement reads easily, is informative, and adds to the understanding of the artist.

What *isn't* an Artist's Statement?

An artist's statement is not a résumé, a biography, a list of accomplishments and awards, a summary of exhibitions, or a catalogue of works. It is not insignificant and should not be hastily written. It is not difficult to understand, pretentious, irritating, or (gasp!) laughter-provoking.

Why should I write an Artist's Statement?

People who love an artist's work generally want to know more about the artist. Your statement will help your viewers answer questions they may have about your art. When viewers have answers, their delight in what you do increases, and they have more reasons to take your work home with them. The artist's statement is therefore an effective marketing tool, building a bridge between artist and audience. But the artist's statement isn't just for them. In putting your art into words, you might find that ideas and thoughts you once had become more concrete. Your writing may open new channels in your mind and take you in new artistic directions. You might discover more about yourself.

What information should be included?

Well, this is really a matter of personal choice, but there are a few questions you might choose to answer:

- Why do you create art and what does it mean to you?
- How does the creation of art make you feel? What emotions do you wish to convey?
- If the statement refers to a specific piece, why did you choose to represent this piece in this way? What do you call the piece and why? What materials did you use? What are the dimensions of the piece?
- What inspires you? How are your inspirations expressed in your work?
- What message are you trying to convey to the viewer?
- How much time is spent creating your pieces?
- How is your work a reflection of you?
- What artists (living or dead) have influenced you?
- What is your vision/philosophy?
- What are your goals for the future?
- What are your techniques and style and how do these relate to the medium?
- How do your techniques and style relate to your vision/philosophy?

How long should it be?

The answer to this question depends on what kind of person you are. Are you the kind of person that gets right to the point, or do you like to tell stories and paint images for people in words? The key here is to express how you feel and create a statement that stands on its own and makes you happy. Remember that people usually don't have the patience to spend a lot of time reading, so it's better to err on the shorter side. Several sources recommend an artist's statement be around three paragraphs (total of 100 words), and others say that a statement of up to one page is acceptable.

What kind of language should I use?

Keep your statement clear and concise. Avoid flowery language and "artspeak." This only lengthens and weakens your statement. From a business perspective, the more you can relate to your viewer, the better your chances are of selling your work. Some specific terms you may wish to mention in your statement are the elements of art (line, colour, shape, value, space, form, and texture), and the principles of design (balance, emphasis, movement, harmony/unity, pattern, rhythm, proportion, and variety). These terms have the advantage of being art-related without being esoteric and pretentious. Use language that is comfortable to you, and let your words flow.

My words aren't flowing. How do I deal with that blank page?

The more art you do, the better artist you become. The more writing you do, the better writer you become. Here are some suggestions for eliminating that blank page. Write every day if possible - it only needs to take a few minutes, and there's nothing lost. Any writing is writing practice.

- Gather your favorite writing materials. Treat yourself to a new pen and a schnazz spiral-bound notebook, or pour yourself a favorite hot drink while you sit at the computer. You need to enjoy using your writing materials in order to enjoy writing.
- Allow yourself some uninterrupted time. Turn the ringer off, and if you're handwriting, turn off the computer. Create an environment that is conducive to writing.
- Remove your internal editor. With your eyes closed, visualize your internal editor, the person who censors your thoughts. With your eyes still closed, tell them that you don't need them around, and escort them out the door or lock them in a closet. Come back in the room and open your eyes. Be watchful - your editor will try to sneak back in and whisper their unwelcome commentary. Remind them to go away while you write.
- Timed writing exercises. Freewriting exercises are frequently used to help people learn a new language. They allow for free-flowing ideas, and shut down internal editing systems. Set your timer for 3-5 minutes and write about anything in a stream-of-consciousness. What you write doesn't have to make sense. Don't scribble over anything or do any editing of any kind. You don't even have to read what you've written afterwards.
- Against and For. On a blank page (or blank monitor screen), make a table with two columns. Write "Against" and "For" as column headings on the left and right, respectively. Set your timer for 3 minutes, and write down every possible reason you can think of why you don't need an artist's statement. Then take a break. Do something else for a while. Come back and set the timer for 3 minutes again, and write down every possible reason you can think of why you need an artist's statement.
- Talk to yourself. Each time you start working on your art, tell yourself, "I will listen to my inner thoughts and capture them in my conscious mind." Ask yourself while you're working, "What am I thinking at this moment?"

- Be ready for it when it hits. Have a notebook handy at all times (especially when you're working on your art) to jot down thoughts as they come to you.
- Talking Art. Imagine you are in your studio (or kitchen, in my case), and one of your pieces starts talking to you. Write down what it says, no matter how ridiculous. Limit yourself to 3 minutes.
- Record yourself. Run a tape recorder while you're working on your art or talking to someone on the phone about what you do.
- Pretend you're in your own documentary. Record yourself answering the questions listed earlier in this article. If you have a video camera, **MAKE** a documentary!
- The alien exercise. If an alien were to land in your studio, how would you explain to him/her/it what you do?
- The desert island schtick. You are being sent away to live alone on a desert island. You are allowed to bring all your art supplies. They're a given. But what else will you bring for inspiration? You can only paint so many sunsets and weave so many baskets before you become cocoNUTS. Make a list of 15 things that will inspire you.
- Be a quote collector. Every time you see a quote that inspires you, write it down, no matter what it's about. If you have ever kept a journal or diary, pick out some of your own phrases to add to your collection. Maybe they'll come in handy.
- Sentence schmentence. Write down words that come into your head. They don't need to be in the form of sentences until the last stage of writing, when you unlock your personal editor from the closet.
- Reading the dictionary is not just for Scrabble. Peruse the dictionary. There are some great words out there just dying to be used. Write down any words that float your boat.
- PMI. This stands for Plus, Minus, Interesting. This structure is used in teaching to get students thinking metacognitively (i.e. thinking about thinking). When you finish a piece, write down one positive thought about the creation of the piece, one negative thought about the creation of the piece, and one interesting (hmmm) thought you had while creating the piece.

Can an artist's statement change?

Yes! An artist's statement is a living document that should change because you change. Your statement could be updated at about the same rate that you might update a résumé, in the least. At the most, review your statement each time you create a new piece, to see if your thoughts still have meaning for you. Review your statement when you experience profound events that alter your creative vision.

Where Can I Find Examples of Artists' Statements?

Browse the portfolios of artists [right here at EBSQ!](#) There is a wealth of inspiration here, so if you're an artist trying to find your voice in words, you're more than likely to find something here that will motivate you to set pen to paper.

Student Name: _____

Unit 5: Writing an Artist's Statement

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project free of fingerprints, folded corners, and wrinkles. The student's name was on the assignment.	10	
Content Student demonstrates an understanding of the DBAE method of art criticism.	20	
The student has described the artwork accurately.	10	
The student has used "art words" to describe and evaluate the artwork.	10	
The student has considered and shown the effect of the artwork personally and/or globally.	10	
The completed essay uses correct grammar and attributions.	10	
Effort The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.	10	
Class Participation The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.	10	
Total Score	100	

Title: Preparing Portfolios for College Applications /
Developing a Digital Portfolio/

Computer Graphics 3, Unit 6

Duration: 4 weeks

Content/Knowledge: Students will learn the uses and importance of digital portfolios and how to create them. They will also learn methods of selecting the best of their own products to be a part of their portfolios. They will review/learn about various pieces of hardware/software to enhance their portfolios.

Skills: The Digital Portfolio lesson utilizes various technology tools and programs for students to create portfolios. Students will use prior knowledge of formatting images, and digital files to create a uniformed portfolio. Students will use the elements and principles of design to create an aesthetically pleasing portfolio.

Suggested Assignments:

- Creating a digital portfolio, using Flash, PowerPoint, Premiere
- Creating a contact sheet with students work

Performance Assessment and Critique:

- See Rubric at the end of the unit regarding the performance assessment.
- Students critique themselves as well as their classmates in order to assess their success, strengths and weaknesses.

Materials:

- Adobe Creative Suite
- Microsoft Office
- Color laser printer
- Scanner
- Color ink jet printer
- Digital SLR camera
- Students Art work, digital files
- Burnable CDS and DVDS
- CD/DVD burner

Resources:

- Figure 1 – Creating a digital portfolio – Student Handout
www.johnhendron.net/documents/digital_portfolios.pdf
- Figure 2 – AP Portfolio Submission Process – Student Handout
- <http://davelawrence.org/>

NY State Standards of Art:

2. Knowing and using art materials and resources.
3. Responding to and analyzing works of art.

Field Trips:

For any art class, field trips provide valuable resources and inspirations for the students. It is also valuable for teachers to be with student while they are looking at art. With each year, gallery and museums change their shows. Below are museums, galleries and locations which are ideal field trips for your Computer Graphics classes. Here are suggested locations which may change seasonally. Since museum and gallery exhibitions change, it is up to the teacher to find exhibitions which relate to the curriculum. Please see the extended list of Possible Field Trip Locations for a more comprehensive list of locations.

- The New York Metropolitan Museum of Art
- The Brooklyn Museum of Art, Guggenheim Museum
- Museum of Modern Art
- PS 1 Contemporary Art Center,
- Nassau County Museum of Art
- New Museum of Contemporary Art
- Manhattan Art Galleries
- The Hecksher Museum.
- Manhattan Galleries

Figure 1

www.johnhendron.net/documents/digital_portfolios.pdf

Creating a Digital Portfolio

John Hendron, www.johnhendron.net
Goochland, Virginia

Why a Portfolio?

Portfolios are excellent assessment tools, both for teachers and students. They allow us to collect the best examples of our progress, our work, and our creativity. Portfolios are real-world in ways that test score data is not. Portfolios allow us to showcase our best efforts at what we do.

Why Digital?

A digital portfolio is one that is compact in size. It can incorporate a wider selection of materials. A digital (electronic, virtual) portfolio can easily be duplicated, shared, and augmented. A digital portfolio is created using technology skills that can extend beyond the portfolio, and into other areas of our work and life. To build a digital portfolio is to develop and hone skills that take command of technology's potential in the classroom.

How? What format? Which programs?

There are a variety of tools that can be used to create a digital portfolio. Examples, as of this writing, include Apple's Keynote, Microsoft's PowerPoint, web pages, weblogs, Quicktime movies, iMovie, Photoshop, scanners, digital cameras, Inspiration (and inspiration), Adobe's Acrobat, Macromedia Flash, Hyperstudio, and the list goes on. Realistically, you'll use the tools and software programs that are easiest for you to use and the ones with which you have some experience. For some formats and tools, there are definite advantages. Creating a portfolio based in HTML is good, because any computer now-a-days can read and interpret that code, and it isn't likely to go away anytime soon. On the other hand, learning HTML is a challenge for some, and is not likely to be something done quickly. No matter which tools you eventually settle on, here are some ideas in helping you plan your portfolio:

How should it look?	Will the portfolio offer the viewer choices and, therefore, be interactive? Or will it simply present information, in the order and sequence I choose?
Where should it work?	If I press (or “burn”) it to CD, should it be cross-platform compatible? Will updating the portfolio in the future require specialized software? Is special software required to view, or “run” my portfolio?
What do I want to include?	Paper-based items can easily be scanned and presented as graphics. Other items you may have in the physical world can be photographed. But the digital portfolio opens up new possibilities. What other kinds of items can I include?
How should I organize the portfolio?	For students, a chronological sequence makes a lot of sense. But does it for the teacher? What kinds of categories can I include? Are different items in the portfolio linked to one another? Will clicking on an item in my resume link to something in my collection of “things”?
Make it easy.	What can I do in the planning stages to ensure that creating a digital portfolio is not overwhelming? How difficult will maintaining and updating my portfolio be?

Planning and Preparing

Creating a digital portfolio is a long-term project. It requires planning and time. Alongside all of that, it takes someone who’s willing to venture and try something new and to be willing to learn as you progress. Digital portfolios are not hard, but the rewards are not always guaranteed.

- What do I want to include?
- How will I organize the artifacts I include?
- What “new” items might I create to include (examples: sound bites, movies, digital pictures, scans, etc?)
- What am I going to need to be successful in creating a digital portfolio?

Applications for Your Digital Portfolio

We will cover the following applications in our meetings for use with your digital portfolio:

- Apple iMovie
- Apple iPhoto
- Microsoft Power Point

Tips for iMovie

- Use a collection of digital pictures to create a short movie; add a soundtrack discussing what is going on in the pictures.
- Use short clips of digital video of special projects and lessons.
- Consider being interviewed and include a short video interview in your portfolio to personalize the digital portfolio.
- Export all your movies to Quicktime format with these settings for small, yet high-quality, movies:
 - Sorensen 3 Video Codec
 - High Quality, Millions of Colors
 - 12 frames per second
 - Keyframes every 60 frames
 - Size: 320x240 pixels
- Sound: Qualcomm PureVoice, 22 kHz, 16-bit mono
- Include the .mov extension on your movie files.

Tips for iPhoto

- Use iPhoto to crop your photos.
- Give your pictures titles; if you include them to make a web gallery, the titles will be used instead of the camera filenames.
- If you use a lot of photos, organize them into photo albums; they'll be easier to find and manipulate.
- If you want a simple "slide show" type presentation, export selected photos to a Quicktime movie. If you keep music in your iTunes library, you can import "background" music for your movie.

Tips for Power Point

- Use PPT to bring together all the elements of your portfolio.
- Remember: some information, such as the type of information on your resume, is best presented as text.
- Avoid the use of Clip Art; it will give your portfolio a generic look.
- Keep each slide simple; create more slides, instead of cramming each one to the tilt.
- Consider building a menu with hyperlinks, and design the presentation to be viewed in "Kiosk" mode, with navigation buttons.

Portfolio Timeline

During our first meeting, we will learn about some of the tools that can help you organize a portfolio and practice using them. Between now and the next session's meeting time, you will

need to collect artifacts that you wish to include in your portfolio. These might be documents, pictures (digital or traditional), or simply ideas that are organized.

Our second session will be focused on bringing together all of the components and producing an interactive presentation in PowerPoint. This presentation can then be exported in a variety of formats for distribution. While we will be building a portfolio for you, you are encouraged to build portfolios with your students along the same lines.

Sites of Interest

- Electric Teacher Online Portfolios <http://www.electricteacher.com/onlineportfolio/>
- Oswego Student Portfolios <http://www.oswego.org/ocsd-web/kidpower/portfolios.asp>
- Creating and Using Portfolios <http://www.ash.udel.edu/ash/teacher/portfolio.html>
- Jim's Online Portfolio <http://muskingum.edu/%7Ejjohnson/edportfolio/index.html>
- Stephanie's Online Portfolio <http://coe.ilstu.edu/portfolios/students/slselve/index.html>
- Carolyn's Online Portfolio <http://ags.sga.uci.edu/~cfaustin/>
- Electronic Portfolios Page for Teachers <http://electronicportfolios.com/teachers/>
- URI PowerPoint Tutorial
<http://homepage.cs.uri.edu/tutorials/csc101/powerpoint/ppt.html>
- Oregon State PowerPoint Tutorials
<http://oregonstate.edu/instruction/ed596/ppoint/pphome.htm>
- Electric Teacher PowerPoint Tutorials <http://www.electricteacher.com/tutorial3.htm>
- SCCOE iMovie Tutorial http://etc.sccoe.k12.ca.us/i2000/00mod/1_mm/imov.html
- Bryn Mawr iMovie Tutorial <http://www.brynmawr.edu/lc/help/imovie/>
- Evan's iPhoto Tutorial <http://homepage.mac.com/hohmug/0402/iphoto1.html>
- Holly Robertson's iPhoto Tutorial
<http://www.gslis.utexas.edu/technology/tutorials/graphics/iPhoto/section2.html>
- Leslie Fisher's Word and the Internet
<http://www.leslifisher.com/presenting/handouts/wordandnet.html>

Figure 2

AP PORTFOLIO SUBMISSION PROCESS

Actual artworks are submitted for the Quality sections of the 2-D and Drawing Portfolios. Students receive all the portfolio materials for submission of the Quality section in May of each year. A digital, Web-based submission process is used for the Concentration and Breadth sections of the 2-D and Drawing Portfolios and all sections of the 3-D Portfolio. This online application is available for Coordinators, teachers, and student to access in late January of each year.

Stage 1: Setting Up Access and Sharing Your Teacher Key with Your Students

Access to the Web application generally flows in a three-step process: from AP Coordinator to teacher to student. By early February, you should expect to receive an e-mail from your AP Coordinator containing a unique alphanumeric code called a Coordinator Key, along with your school code. These two codes are required for you to set up your access to the Web application. Once you receive this e-mail, setting up your access is a quick, easy process during which you will:

- Designate a username and password
- Identify your AP Coordinator and school
- Specify which portfolio type(s) your student will be submitting
- After completing setup, you will receive an e-mail confirmation that includes a unique Teacher Key and a link to the Web application. As soon as possible after receiving this e-mail you should:
 - **Share your Teacher Key** with your AP Studio Art students by forwarding this e-mail to them. When sharing this information, you will need to specify the school code provided by your Coordinator; students will need both codes to set up their access to the application.
- **Follow up** with your students to confirm that they received the e-mail and successfully set up their access.

You are encouraged to set up your access and share your Teacher Key and school code with your students as soon as possible so that they can set up their access and begin uploading images. On the AP Studio Art Digital Submission page on the student site, students are told to expect this email from their teacher in February.

Note: Your participation in digital submission as an AP Studio Art teacher is encouraged but not required. If you are unable to participate in the digital submission process, notify your AP Coordinator, and your students can submit their digital portfolios directly to the Coordinator.

Stage 2: Viewing Student Portfolios in Progress

After completing the setup, you will be able to sign in with your username and password. Once some or all of your students have set up their access, your home page will include a list of students and their portfolios, enabling you to view each portfolio's status in the digital submission process. Once a student has begun uploading images, you will be able to view the

portfolio while the student's work is in progress. You can view the student's portfolio by clicking on his or her name in the portfolio list.

Stage 3: Taking Action on Completed Portfolios

After a student has completed all work on his or her portfolio, the student will formally submit the portfolio to you. You will have the option to review the submitted portfolio to ensure that all sections are complete and accurately presented, and then you must take one of the following actions:

- **Forward the portfolio to your AP Coordinator**, who will submit it to the AP Program to be scored. The APP Coordinator will have the option to review the portfolio and return it to you if he or she has recommendations for further action.
- **Return the portfolio to the student** if you have recommendations for further action. The student will have the option to make changes to address your comments or keep the portfolio as is. In either case, the student will need to resubmit the portfolio to you.

You and your AP Coordinator will be able to view each portfolio until your AP Coordinator sends the portfolio to the AP Program.

Students submitting Drawing or 2-D Design Portfolios will not complete Section I: Quality using the Web application. This section will require the student to prepare a physical submission of five actual artworks. The AP Coordinator must submit these physical artworks, in addition to the digital portfolios, to the AP Program for scoring. (The 3-D Design Portfolio consists solely of digital images.)

For more information about the AP Coordinator's role in the digital submission process, visit the AP Studio Art Exams page on the College Board website for education professionals:
(<http://professional.collegeboard.com/testing/ap/coordinate/prep/studio-art>)

Student Name: _____

Unit 6: Developing a Digital Portfolio

	Possible Points	Total Points Earned
Student completed the assignment by due date.	10	
Student submitted the project to the appropriate folder. The student's name was on the assignment.	10	
Content The student created a digital portfolio with his/her name, goals, and projects.	10	
The project was done entirely using the <u>ADOBE SUITE</u> .	10	
The student created a flow of work which evolved through the portfolio.		
The images were named and sized correctly.	10	
Student created and attached a paper contact sheet.	10	
Student burned the digital portfolio which plays on command.	10	
Effort The student worked quietly and concentrated on his/her work. The student worked on only his/her art project during the entire class period.	10	
Class Participation The student must be respectful to the teacher and other students in class. They must be respectful of the hardware and software they used as well as other students' artwork. They are polite and follow directions the first time given.	10	
Total Score	100	

Title: Developing a Concentration of the Student's Work

Computer Graphics 3, Unit 7

Duration: 4 months

Content/Knowledge: Concentration is “a body of related works describing an in-depth exploration of a particular artistic concern.” These related works should reflect a process of investigation of a specific visual idea. Students should explore a personal, central interest as intensively as possible. The concentration should grow out of the student's idea and demonstrate growth and discovery through a number of conceptually related works.

Skills: Students should work from the Element and Principles of Design and use numerous programs in the Adobe Creative Suite. Students should develop a body of work which evolves over time, focusing on a concept as well as technical abilities.

- Elements of design- line, shape, color, value, texture, space
- Principles of Design- unity/variety, balance. Emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships.

Suggested Assignments:

- Still Life
- Portraits
- Landscapes
- Designs work
- Videos
- Animations
- Web design/Animations
- Annual Contests

Materials:

- Adobe Creative Suite
- Color laser printer
- Scanner
- Color ink jet printer
- Digital SLR camera
- Reference Images
- Digital Video Cameras
- External Hard Drives
- Still Life Materials

Resources:

- Figure 1 - When looking at your work – Student Handout
- Figure 2 - Scholar Artists Contact Sheet

NY State Standards of Art:

1. Creating, performing, and participating in the arts.
2. Knowing and using art materials and resources.

3. Responding to and analyzing works of art.
4. Understanding the cultural contributions of the arts.

Field Trips:

For any art class, field trips provide valuable resources and inspirations for the students. It is also valuable for teachers to be with student while they are looking at art. With each year, gallery and museums change their shows. Below are museums, galleries and locations which are ideal field trips for your Computer Graphics classes. Here are suggested locations which may change seasonally. Since museum and gallery exhibitions change, it is up to the teacher to find exhibitions which relate to the curriculum. Please see the extended list of Possible Field Trip Locations for a more comprehensive list of locations.

- The New York Metropolitan Museum of Art
- The Brooklyn Museum of Art, Guggenheim Museum
- Museum of Modern Art
- PS 1 Contemporary Art Center,
- Nassau County Museum of Art
- New Museum of Contemporary Art
- Manhattan Art Galleries
- The Hecksher Museum.
- Manhattan Galleries

Figure 1

When looking at your work, you should ask yourself these questions:

- Is understanding of the principles of design evident in this work?
- Are the principles used intelligently and sensitively to contribute to its meaning?
- Were the elements created and used in purposeful and imaginative ways?
- How and what does the interaction of the elements and principles of design contribute to the quality of the work?
- Design involves purposeful decisions making about how to use the elements and principles of art in an integrative way.

Figure 2

Scholar Artist Contact Sheet

John F. Kennedy High School, Plainview, NY 11803

Thumbnail Images



Image 1: City Perspective



Image 2: Park



Image 3: Forest



Image 4: Cityscape



Image 5: Kaleidoscope Landscape

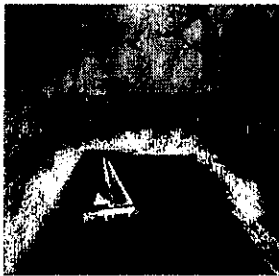


Image 6: Walls of Water



Image 7: Explosion

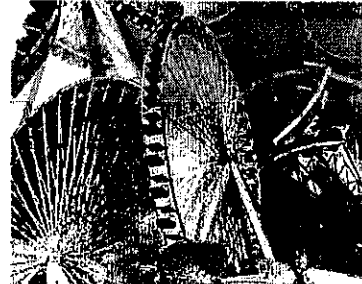


Image 8: Prism



Image 9: Fabric

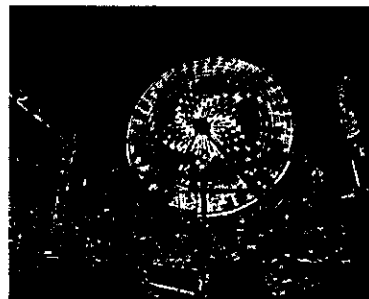


Image 10: Ferris Wheel

Glossary of Terms

Glossary of Terms

<http://www.youthedesigner.com/2007/09/22/design-terms/>

A

Acrobat A product developed by Adobe systems to create PDF (Portable Document Format) files. Acrobat is an independent means of creating, viewing and printing documents.

Airbrush A propellant using compressed air that to spray a liquid, such as paint, and ink. Often used in used in illustration and photo retouching.

Alignment is the adjustment of arrangement or position in lines of a text or an image; left, right, centered, etc.

Alpha Channel is the process of incorporating an image with a background to create the appearance of partial transparency. Alpha channels are used to create masks that allow you to confine or protect parts of an image you want to apply color, opacity, also to make other changes.

Analog Proof (Prepress Proof) A Proof that uses ink jet, toner, dyes, overlays, photographic, film, or other methods to give a an idea of what the finished product should look like.

Anchor Point Anchor points allow the user to manipulate a paths shape or direction by clicking the point and moving it in a direction. They appear along the path at every curve and at the beginning and end of a path. You can also add or subtract anchor points on a path.

Animated GIF A small animation based on continuous GIF images, giving the impression of movement or action.

Animation Generating movement by displaying a series of images using frames.

Art Director The individual responsible for the selection, execution, production, so on, of graphic art.

Asymmetrical This is when graphics and/or text are not identical on both sides of a central line.

B

Bad Break Refers to widows or orphans in text copy, or any break that causes awkward reading.

Bar The horizontal or vertical line drawn through a grapheme (unit of writing, such as a letter).

Sometimes added to distinguish one grapheme from another.

Baseline An imaginary line upon which letters sit and descenders extend below the baseline.

Bevel a tool in design software for drawing angles or modifying the surface of work to a certain inclination.

Bezier Curve A parametric curve that represents a vector path in computer graphics. They are frequently drawn using a pen tool and by placing anchor points which can be controlled to form shapes or lines.

Bindery The place where books are bound.

Bitmap A series of bits is a structure that represents a graphic image. The color of each pixel is individually defined.

Bleed When a graphic object extends through another in an unwanted manner. It is then trimmed so there is no chance for a white line on the edges.

Body Type The typeface used in the main text of printed matter

Border The decorative design or edge of a surface or line or area that forms its outer boundary.

C

Canvas Size Allows you to change the complete size of the document without adjusting the contents of the document

Clipping Path A tool that, or shape used to cut out an image.

Cloning Pixels A function that allows you to replicate pixels from one place to another.

CMYK Color Model A "subtractive color model"™ used in printing. It's™ used to create, define, and describe colors. It's™ based on mixing pigments to make other colors.

CMYK stands for "cyan"™, "magenta"™, "yellow"™, "k(black)"™.

Color Palette A set of colors that make up the total range of colors used in graphic computers.

Comp (Comprehensive) Comps are made to see what the initial design project will look like before it's™ printed, showing the layout of the text and illustrations.

Contrast The difference in color found between the light and dark parts of an image.

Copy Copy refers to editorial text supplied for incorporation into a design or website.

Crop A tool that removes portions of an image. It is usually used on digital photographs.

D

Descender The part of a lowercase letter that stretches below the body.

Die Cut Is a die that cut shapes or holes in a wide range of material.

Dingbat An ornament used in typesetting to add space around an image or a symbol.

Dodge This is when you lighten or reduce part of an image by shading.

Dot Gain When the ink hits the paper, it is absorbed and it somewhat spreads out.

Double Page Spread A double page spread is a layout that extends across two pages.

DPI (Dots Per Inch) A term to describe the measure of sharpness within an image.

Drop Shadow Is a visual effect added to an image to give the impression the image is raised above the image's behind by duplicating the shadow.

Dummy This is a display of the final product.

Duotone A method of printing an image using two colors, usually black and a spot color.

E

Ear The rounded part of the lowercase letters such as 'g' and 'q'.

Element Any distinct part of a layout, such as the logo, headline, images or borders.

Embedding Process of transferring all the data of a font or image into the file itself.

Emboss To give a three dimensional effect to a text or an image by using highlights and shadows on the sides of the illustration.

Engraving To print designs by cutting the surface of a metal plate.

EPS It stands for (Encapsulated Post Script). This is a graphics file format used to transfer PostScript documents that contain an image, within another PostScript document.

Etch To imprint a design onto the surface of a plate by using a chemical such as acid.

Export To save a file in a format usable by other programs.

Extenders The part of a letter which extends above the mid line, such as 'b' or 'd.'

E-Zine Stands for electronic magazine and refers to the name of a website that is represented for a print magazine; an online only magazine that you can subscribe to.

F

Feathering A tool used in graphic design software that makes the edges of an image appear softer.

Fill A tool used to fill selected parts of an image with a selected color.

Filter A filter is a pre-created effect that can be applied to images to acquire a certain look.

Flexography This is a printing technique where printing plates are made of rubber or soft plastic material and then stretched around a drum on the press that rotates.

Flyer A single sheet of paper handed out or posted on a wall to advertise or announce something.

Foil Stamp The procedure of pressing a heated die on top of a sheet of foil, which presses the foil from its backing and attaches itself to a surface.

Folio This is a single leaf of a manuscript or book and also refers to a page number.

Font A complete combination of characters created in a specific type of one style and size. The set of characters in a font entail the letter set, the number set, and all of the special characters and marks you get when pressing the shift key or other command keys on your keyboard.

Four-Color Process A printing technique that creates colors by combining, cyan, magenta, yellow and black.

Frames Refers to animation, a frame is a single graphic in a distribution of graphic images. The speed of an animation is judged by frames per second.

G

Gang To combine multiple jobs on one print plate in order to reduce costs and setup charges.

Gamut The range of colors available to a particular output device or a given color space, such as a laser printer or an image setter. If the color range is too wide for that specific device, it is indicated as 'out of gamut'.

Gatefold A type of fold in which the paper is folded inward to form four or more panels.

GIF (Graphics Interchange Format) GIF images display up to 256 colors. It supports animation and allows an individual palette of 256 colors for each frame. The color limitation

makes the GIF format inappropriate for reproducing color photographs and other images with consistent color. GIF images are compressed using the LZW lossless data compression method to decrease the size of the file without corrupting the visual quality.

Gradient A function in graphic software that permits the user to fill an object or image with a smooth transition of colors.

Graphic Design Visual communication using text or images to represent an idea or concept. It is also a term used for all activities relating to visual design, including web design, logo design, etc.

Graphics Visual presentations that feature printed messages more clear or appealing.

Grayscale Grayscale images consists of black, white, no color and up to 256 shades of gray.

Grid Is a two-dimensional format made up of a set of horizontal and vertical axis used to structure content.

Gutter Refers to book production. The white space formed by the inner margins of a spread near the books spine.

Halftone (1) To photograph or scan a consistent tone image to alter the image into halftone dots. (2) A photograph or continuous-tone illustration that has been half toned and that is displayed on film, paper, printing plate or the final printed product.

H

Halo Effect A vague shadow sometimes surrounding halftone dots printed. Also called halation. The halo itself is called a fringe.

Hard Copy The permanent reproduction of the output of a computer or printer. For example: teleprinter pages, continuous printed tapes, computer printouts, etc.

Header The text which appears at the top of a printed page

Headline A large text illustrating the opening statement used in a layout.

Highlights Lightest part of a photograph or halftone, as opposed to mid tones and shadows.

High-Resolution Image An image with an extreme level of sharpness/clarity.

HLS A color space that™s stands for hue, lightness and saturation.

HSB A color space stands for hue, saturation and brightness.

Hue One of the three primary attributes of color. A hue is a variety of color, such as, red, blue

green or yellow.

I

I-beam The form the pointer assumes when the text tool is chosen.

Ideograph (also ideogram) A character or symbol representing an idea without expressing the punctuation of a specific word or words for it.

Image Map An image map is an HTML document containing multiple clickable hyperlinks.

Imagesetter Laser output device for producing professional-quality text with extremely high resolution

Imposition A layout of pages on mechanicals or flats so they will appear in proper order after press sheets are folded and bound.

Indents A set in or back from the margin.

Initial Cap Big, capital letters which are found at the beginning of paragraphs or chapters.

Inkjet Printer A printer which tiny ink droplets are spray electrostatically onto paper.

Invert Inversion of the tonal values or colors of an image. On an inverted image, black becomes white, blue becomes orange, etc.

Italic The style of letters that usually slope to the right. Used for emphasis within text.

J

Jog To arrange sheets of paper into a compact pile.

JPEG (Joint Photographic Electronic Group) A common process for compressing digital images.

Justify To make a line of type a certain length by spacing out the words and numbers.

K

Kerning Modifying the horizontal space between letters.

Keyframe Any frame in which a specific aspect of an item (its size, location, color, etc.) is specifically defined.

Keyline A keyline is another name for a rule, line, or even a frame border. Keylines can be set in

design software applications to different widths, to be solid or dotted, or even with numerous patterns.

L

Layers A tool within graphic software that permits the user to gather, organize and re-edit their artwork.

Leading Refers to the amount of added vertical spacing between lines of text.

Leaf One piece of paper in a publication.

Legend A table on a map, chart, etc, listing the specific illustrations and how to use.

Letterpress A technique of printing from raised surfaces, either a type of metal or plates whose surfaces have been carved away from image areas. Also called block printing.

Lossless Refers to a form of data compression where the detail is maintained and no data is lost after file downsizing. The lossless compression method is often used in TIFF and GIF formats.

Lossy A form of data compression where detail is deleted as the file size is decreased. A usual lossy compression method is JPEG.

Lower Case The smaller form of letter used in type.

Low-Resolution Image A low-quality scan made from a photograph, or of the like.

Luminosity The brightness of an area arranged by the amount of light it reflects or diffuses.

M

Magic Wand Tool A tool in graphic software that permits the user to select fractions of an image, such as, areas with the same color.

Margins Guidelines in page layout software to show the user the body copy areas. It also allows the user to indicate the dimensions. Margins do not print.

Mask See clipping path.

Master Page A property found in page layout software that allows the user to create a constant page layout. Repeating elements like page numbers are created once on a master. This permits the user to stay clear of adding the numbers to each page manually.

Matte Finish Non-glossy finish on photographic paper or coated printing paper.

Mean Line The line on which the top parts of most of the lowercase letters lay. Also called x-height. The imaginary point of all lowercase characters without ascenders.

Midtones In a photograph or illustration, tones composed by dots between 30 percent and 70 percent of coverage, as opposed to highlights and shadows.

Mock Up A recreation of the original printed material and possibly containing instructions or direction.

Modern An altered version of Old Style. these high contrast letters have heavy, untapered stems and light serifs. Originally established by Firmin Didot and Giambattista Bodoni during the late 18th and early 19th centuries.

Multimedia Offering the use of various communications, such as, text, sound, still or moving images.

N

Neon Glow A Type of glow on a graphic image that gives the appearance of neon lighting.

News Print Paper used in printing newspapers. Not very high quality paper.

Noise Noise is a term used to describe the development of pixels that contain random colors.

O

Oblique A Roman typeface which slants to the right. Often confused with italics.

Offset Printing Printing method that transfers ink from a plate to a blanket to paper instead of directly from plate to paper.

Old Style A style of type characterized by slight contrast between light and heavy strokes and slanting serif.

Opacity The degree of a color or tonal value. The opacity of an image or object can range from transparent (0% opacity) to opaque (100% opacity). The ability to edit the opacity of specific objects allows the designer to create images that seem to flow into and through one another.

Open Type New font format created by Adobe and Microsoft. Open Type font can include a set of glyphs defined as True Type or Type 1 curves.

Orphan Line The first line of a paragraph appearing on its own at the bottom on a page with the remaining part of the paragraph appearing on the next page.

Outline This can refer to the outside edge of a font or to the outer edge of a vector graphic image, drawn in a package such as Illustrator or Freehand.

Overlay Layer of material taped to a mechanical, photo or proof. Acetate overlays are used to divide colors by having some type or art on them instead of on the mounting board. Tissue overlays are used to carry instructions about the underlying copy and to protect the base art.

Overprint To print additional material or another color over a previously printed image.

Over Run Additional printed material beyond order. Overage policy differs in the printing industry, usually within 10% of the original quantity run.

P

Page Layout Deals with the setup and style of content on a page. An example of a page layout is the pages in magazines or brochures.

Page Size A setting that allows the user to define the size of the page they are creating their artwork on.

Pantone Matching System The Pantone matching system is used for defining and blending match colors. It accommodates designers with swatches of over 700 colors and gives printers the formulas for making those colors.

PDF Stands for Portable Document Format. Developed by Adobe Systems in its software program Adobe Acrobat as a universal browser. Files can be downloaded over the Web and viewed page by page, provided the user's computer has installed the important plug-in which can be downloaded from Adobe's own Web site.

Pica A unit of measurement for type. Commonly used for typewriters.

Pixel The smallest picture content that can be individually assigned a color.

Plate A Piece of paper, metal, plastic or rubber carrying an image to be duplicated using a printing press.

PNG Portable Network Graphics format. PNG (usually pronounced "ping"), is used for lossless compression. The PNG format displays images without jagged edges while keeping file sizes rather small, making them popular on the web. PNG files are generally larger than GIF files.

PPI Pixels Per Inch. A measurement of the resolution of a computer display.

Primary Colors The primary colors are put together to produce the full range of other colors

(non-primary colors), within a color model. The primary colors for the additive color model is; Red, Green and Blue. The primary colors for the subtractive color model is; Cyan, Magenta and Yellow.

Q

Quark Express Quark Express is page layout application usually used for magazine and brochures.

Quick Mask A filter in Photoshop in which a translucent colored mask covers selective areas of an image.

Quick Time QuickTime is developed by Apple Computer. It's built into the Macintosh operating system computers used for displaying and editing animation.

R

Ragged The imbalanced alignment of text lines. Ragged is the opposite of flush. A text block may be formatted to be evenly flush (align) right and unevenly aligned (ragged) on the left.

Rasterize An image is said to be rasterized when transformed from vector image to a bitmapped image. When opening a vector image in a bitmap-based editing program, you are generally presented with a dialog box of options for rasterizing the image.

Resample A function accessible in image editing that permits the user to change the resolution of the image while keeping its pixel count in tact.

Resolution The resolution of an image is an important factor in deciding the attainable output quality. The higher the resolution of an image, the less pixilated it will be and the curves of the image will appear smoother.

RGB (Red, Green, Blue) RGB is the colour model used to project color on a computer monitor. By combining these three colors, a large percentage of the visible color spectrum can be represented.

Rich Media Rich media are banner ads that use technology more developed than standard GIF animation, for example; Flash, Shockwave, Streaming video etc.

Right Justified Type aligned with its right margin. Also known as "flush right."

RIP (Raster Image Processor) Transfers fonts and graphics into raster images, which are used by the printer to draw onto the page.

Rivers A river is a typographic term for the ugly white gaps that can appear in justified columns of type, when there is too much space between words on concurrent lines of text. Rivers are particularly common in narrow columns of text, where the type size is relatively large.

Royalty-Free Photos Intellectual property like photos and graphic images that are sold for a single standard fee. These can be used repeatedly by the purchaser only, but the company that sold the images usually still owns all the rights to it.

S

Sans Serif A style of typeface that means “without feet.” Usual sans serif typefaces include Arial, Helvetica, AvantGarde and Verdana.

Saturation The Intensity of hue. The quality of difference from a gray of the same lightness or brightness

Scale A design or program is said to scale if it is relevantly efficient and reasonable when applied to larger situations

Screen Printing Technique of printing by using a squeegee to force ink through an assembly of mesh fabric and a stencil.

Selection Selection refers to an area of an image that is isolated so it can be edited while the rest of the image is protected.

Shadow Detail Shadow detail refers to the amount of detail held in the dark areas of an image. If the shadow is lightened too much in an attempt to expose more detail, the risk is there to reduce the overall contrast of the image.

Sharpen To reduce in color strength, as when halftone dots become smaller; opposite of “thicken” or “dot spread”

Small Caps Capital letters that are about the same height as the typeface’s x-height. Some software programs automatically create their own small caps, but true small caps are often only found in expert typefaces.

Spread (1) Two pages that face each other and are created as one visual or production unit. (2) Method of slightly enlarging the size of an image to make a hairline trap with another image. Also called fatty.

Subtractive Color A term defining the three subtractive primary colors: Cyan, Magenta and Yellow, as opposed to the three additive colors: Red, Blue and Green.

T

Template Refers to a printing project's basic details in concern to its dimensions. A general layout.

Text Wrap A term used in page layout software, specifically to the way text can be shaped around the edges of images.

Thumbnail A thumbnail is a reduced-size version of the original image.

TIFF (Tagged Image File Format) A graphic file format used for storing images. TIFF is a commonly used file format for high colour depth images.

Tint A color is made lighter by adding white, this is called a tint.

Tolerance Tolerance is the range of pixels a tool in graphic software functions in. Or the range of shade or color pixels a Magic Wand selects, etc.

Tonal Distribution Tones can be redistributed during the scanning or image editing process. To lighten dark images or to darken light images.

Trim Size The size of the printed material in its finished stage.

True Color System A true color system is a 24-plane graphics sub-system which composes the entire range of 16.7 million colors.

Typeface A typeface consists of a series of fonts and a full range of characters, such as, numbers, letters, marks and punctuations.

U

Uncoated Paper This is paper that hasn't had a coating applied to it for smoothness.

Unsharp Mask A method used to heighten the sharpness or focus of images by selecting and increasing the contrast of pixels alongside the edges of images.

Uppercase Also known as capital letters, they are the larger characters in a typeface.

UV Coating A glossy coating applied to the paper surface and dried using ultraviolet light. It is glossy and adds a certain level of protection to the printed material.

V

Value This refers to the degree of lightness or darkness of a color.

Varnish This is a liquid coating applied to a surface for protecting and for a glossy effect.

Vector Graphic Vector graphics allows the designer to expand or reduce the vector graphic in size without any loss in quality using curves, points, lines and polygons.

Verso The left-hand page of a book or a manuscript.

W

Watermark Translucent design impressed on paper created during manufacture, it is visible when held to light.

Web-Safe Colors A color table containing only 216 out of a possible 256 colors, used to accurately match the colors of graphics and pictures in cross-platform Web browsers.

Weight The range of a stroke's width. Also known as demibold, light, and bold. Some typeface families have many weights like ultra-bold and extra-light. Associated to the heaviness of the stroke for a specific font, such as Light, Regular, Book, Demi, Heavy, Black, and Extra Bold.

White Point Is one of a handful of reference illuminants used in colourimetry which is used to define the color "white." Based on the application, different definitions of white are needed to give sufficient results.

White Point Adjustment A white point adjustment establishes the amount of highlighted detail in an image.

Widow Line A single line of a paragraph at the bottom of a page or column.

Width Refers to whether the basic typeface has been lengthened or compressed horizontally. The typical variations are Condensed, Normal, or Extended.

Word Processing Program A software application package that assists in creating, editing, and printing

Work and Turn This is when you print on one side of a sheet of paper, then you turn the sheet over from left to right and print the other side. The same gripper and plate are used for this process.

WYSIWYG What You See Is What You Get. This is an approximate screen representation of what the final printed image will look like.

X

X-Height This is the height of the lowercase letters that do not have ascenders or descenders,

such as a, c, e and mm

Y

Yellow One of the subtractive primary colors of CMYK (cyan, magenta, yellow, and black) that is used in four-color process inks.

Z

Zip Stands for Zone Information Protocol: This is a way of compressing files into a smaller size, so they can be transferred with more ease over the Internet or any other means.

Zoom Most design software lets you zoom in or out on an image to get a closer or farther away look. Zooming in is especially useful when photo retouching or working on tiny details.

Possible Field Trip Locations

POSSIBLE FIELD TRIPS

For any art class, field trips provide valuable resources and inspirations for the students. It is also valuable for teachers to be with students while they are looking at art. With each year, gallery and museums change their shows. Below are museums, galleries and locations which are ideal field trips for the Computer Graphics classes. Here are suggested locations which may change seasonally:

Arts Museums in New York City

http://gonyc.about.com/od/artmuseums/Art_Museums_in_New_York_City.htm

Regardless of whether you prefer contemporary art, ancient art collections or something in between, there is sure to be a New York art museum to suit your taste. From the Metropolitan Museum of Art to the Museum of Modern Art, don't leave the Big Apple without sampling one of our fabulous Art Museums.

American Craft Museum

Museum showcasing decorative and functional artwork. The American Craft Museum offers workshops on ceramics, pottery and jewelry making, as well as tours, exhibits and more.

American Folk Art Museum

The brand new building on 53rd Street opened December 11, 2001 to house the extensive Folk art collection the museum is known for.

American Guitar Museum

Located in New Hyde Park (Long Island) the American Guitar Museum is located conveniently off the Long Island Expressway.

American Museum of the Moving Image

The American Museum of the Moving Image focuses on film, television and digital media, and its impact on culture and society. Located in Astoria, Queens, the museum is easily accessible from the subway and is only a short ride from Manhattan.

Bronx Museum of the Arts

Twentieth century and contemporary art museum located near Yankee Stadium in the Bronx. The museum is open Wednesday through Sunday.

Brooklyn Museum of Art

The second largest art museum in NYC, located on Eastern Parkway near Grand Army Plaza in Central Brooklyn. Close to Prospect Park, the Brooklyn Botanic Garden, and the Wildlife Center.

Children's Museum of the Arts

Visual and performing arts museum targeting 1 - 12 year old kids. Lots of interactive activities at this downtown Manhattan museum.

The Cloisters Visitors Guide

Located in Upper Manhattan, overlooking the Hudson River, The Cloisters features an extensive collection of medieval art from Europe. The Cloisters collection includes works from approximately 1000 - 1520, including architectural fragments incorporated into the building, as well as traditional pieces of medieval art on display.

Cooper-Hewitt, National Design Museum

This is the only US museum exclusively dedicated to historic and contemporary design. Explore the nature and impact of design on our lives here.

Czech Center New York

Non-profit organization focused on organizing cultural events and programs that promote understanding of the Czech Republic. Located in Midtown Manhattan.

Dahesh Museum of Art

Located on Madison Avenue in the mid-50's, the Dahesh Museum of Art focuses on collecting and exhibiting 19th- and early 20th-century European academic art.

Dia Center for the Arts

Dia's warehouse space on West 22nd Street is principally dedicated to large-scale, single-artist projects. Also sponsors lectures, poetry readings and a video salon.

El Museo del Barrio

Opened in 1969, this Latino museum dedicated to Puerto Rican, Caribbean and Latin American art, culture and heritage, offers programs in both Spanish and English.

Forbes Magazine Galleries

Located on 5th Avenue & 12th Street, the Forbes Magazine Galleries feature Fabergé Easter eggs and jewelry, toy boats, miniature soldiers, presidential manuscripts and fine art.

Frick Collection

Housed in the New York mansion built by Henry Clay Frick, the collection highlights masterpieces of Western art in its 16 galleries.

Gray Gallery of Art

This New York University art gallery exhibits a diverse collection of artifacts from many eras. Located in Greenwich Village, they also sponsor walking tours, films, and lectures.

Guggenheim Museum

Housed in the famous building designed by Frank Lloyd Wright, the Guggenheim Museum's architecture is as significant as the permanent collection and special exhibits. Plan your visit and check out the Guggenheim's extensive online art collection on their web site.

International Center of Photography

Part museum, part school and part center for photography and photographers, ICP's midtown location hosts a variety of exhibits illustrating a range of photographic technique and subject.

Isamu Noguchi Garden Museum

Located in Queens, just a short distance from the MOMA QNS, this museum is a memorial to the life & work of Isamu Noguchi. In its temporary location (while renovations are completed on the main location) there is no sculpture garden.

Jacques Marchais Museum of Art

This museum of Tibetan art is located in Staten Island. They offer a variety of meditation and chanting opportunities.

The Jewish Museum

Collections, exhibitions and programs focused on sharing Jewish culture. It is the largest Jewish museum in the Western hemisphere.

Metropolitan Museum of Art

Over 2 million works of art from around the world and throughout history are housed at the Met. Find everything you need to plan your visit here, including a search of the collection and the director's tour.

Museum at Fashion Institute of Technology

Located on 27th & Seventh Avenue, the museum holds one of the most important collections of costume and textiles, with particular strength in 20th-century fashion. Admission to the exhibitions is free.

Museum for African Art

Located in Long Island City, Queens, this museum hosts exhibits on African Art in addition to its permanent collection.

Museum of Modern Art

Founded in 1929 as the first museum dedicated entirely to contemporary art, MOMA is host to an impressive collection of modern artistic efforts. We've gathered directions, visitor tips and pictures from the Museum of Modern Art here.

The Museum of Television and Radio

Located on 52nd Street between 5th & 6th Avenues, the museum is dedicated to collecting and preserving television and radio programs. Check out the schedules for exhibitions, screenings and more on their website.

National Academy of Design

Housing one of the largest public collections of 19th & 20th century American art, the museum's collection represents a diverse array of styles and schools of thought. The National Academy of Design is located on Museum Mile on Fifth Avenue and 89th Street.

New Museum of Contemporary Art

Located in SoHo, this museum seeks to present a global picture of contemporary art. In addition

to the galleries, the Media Z Lounge is always free and focuses on the exhibition and exploration of digital art, video and sound projects.

P.S. 1 Contemporary Art Center

In Long Island City, this museum is dedicated to showcasing new and exciting art from contemporary artists. They host a variety of exhibits and events throughout the year, including summer dances & movies.

Queens Museum of Art

This Flushing, Queens museum offers drop-in art workshops as well as an extensive permanent collection and revolving exhibits. The museum is housed in the New York City Building, the only major structure remaining from the 1939/40 and 1964/65 New York World's Fairs.

Studio Museum in Harlem

Located on West 125th Street, this museum is focused on supporting African American visual, literary and performing artists through exhibits, artists-in-residence, and a variety of other programs

Visual Arts Museum

A part of the School of Visual Arts in Chelsea, this museum showcases the work of significant figures in contemporary and applied arts. Admission is free.

Whitney Museum of American Art

Boasting the most complete overview of twentieth-century American art of any museum in the world, the Whitney permanent collection consists of over 12,000 paintings, sculptures, prints, drawings, and photographs.

Yeshiva University Museum

This Chelsea museum offers changing exhibits that celebrate the culturally diverse intellectual and artistic achievements of over 3,000 years of Jewish experience.

A List of Manhattan Galleries

<http://www.artreach.com/galleryaddresses.html>

Chelsea

Alexander and Bonin

132 Tenth Ave at 18th St
212-367-7474 fax 212-367-7337
gallery@alexanderandbonin.com
tues-sat 10-6; July tues-fri 11-5

Richard Anderson Fine Arts

453 W 17th 4th fl
212-463-0970 fax 212-463-8014
tues-sat 11-6

Atelier 14

601 W 26th 14th flr
212-675-1616
fax 212-675-1616
tues-sat 11-6

Pamela Auchincloss Project Space

601 W 26th 12th fl
212-727-2845 fax 212-727-9509
us@artsms.com

Audiello Fine Art Inc.

526 W 26th Ste. 519
212-675-9082 fax 212-675-8680
audiello@msn.com
tues-sat 11-6

Baumgartner Gallery

418 W 15th
212-633-2276 fax 212-633-2695
baumgartnr@aol.com

George Billis Gallery

508-526 W 26th 9th flr
212-645-2621 fax 212-645-2397
georgebillis@erols.com
tues-sat 11-6

Bonakdar Jancou

521 W 21st 2nd flr
212-414-4144 fax 212-414-1535
bjgallery@aol.com
tues-sat 10-6

Bound & Unbound

601 W 26th 12th flr
212-463-7348 fax 212-463-8948
tues-sat 12-6

Cynthia Broan Gallery

423 W 14th
212-633-6525 fax 212-633-2855
tues-sat 12-6

Gavin Browns Enterprise Corp.

36 W 15th St btwn 9th & 10th 10013
212-627-5258 fax 212-627-5261
passerby@bway.net
tues-sat 10-6

Cheim & Read

521 W 23rd ground flr
212-242-7727 fax 212-242-7737
gallery@cheimread.com
tues-sat 10-6

Clementine Gallery

526 W 26th 2nd flr
212-243-5937 fax 212-243-3927
tues-fri 11-6

Paula Cooper Gallery

534 W 21st
212-255-1105 fax 212-255-5156
mon-fri 10-5

Jeffrey Coploff

526 W 26th Ste. 211
212-741-1149 fax 212-674-1253
jcoploff@aol.com
tues-sat 11-6

Cristinrose Gallery

529 W 20th 2nd flr
212-206-0297 fax 212-206-8494
CRgallery@aol.com
tues-sat 11-6

DAmelio Terras

525 W 22nd
212-352-9460 fax 212-352-9464
tues-sat 10-6

DCA Gallery

525 W 22nd
212-255-5511 fax 212-255-8005
dcagallery@earthlink.net

De Chiara/Stewart

521 W 26th lower level
212-967-6007 fax 212-967-1604
dechiarastewart@earthlink.net
tues-sat 11-6

Debs & Co.

525 W 26th 2nd flr
212-643-2070 fax 212-643-0026
ndebs@aol.com
tues-sat 11-6

Dee Glasoe

529 W 20th 9th flr
212-924-7545 fax 212-924-7671
deeglasoe@aol.com
tues-sat 11-6

DIA Center For The Arts

548 W 22nd btw 10th & 11th
212-989-5566
weds-sun 12-6

Dorfman Projects

529 W 20th St 7th Fl E
212-352-2272 fax 212-352-2273
dorfman@nyct.com
weds-sat 12-6 or by appt

John Elder Gallery

529 W 20th 7th fl
212-462-2600 fax 212-462-2510
mail@johnelder.com
tues-sat 11-6

Derek Eller Gallery

526-30 W 25th
212-206-6411 fax 212-206-6977
derekeller@aol.com
tues-sat 11-6

Feature Inc.

530 W 25th
212-675-7772 fax 212-675-7773
tues-sat 11-6

Feigen Contemporary

535 W 20th
212-929-0500 fax 212-929-0065
gallery@feigencontemporary.com
www.artnet.com
tues-sat 11-6

Folin/Riva

529 W 20th 11th fl
212-242-3434 fax 212-242-3322
tues-sat 11-6

Kim Foster

529 W 20th 1st flr
212-229-0044 fax 212-229-0044
tues-sat 11-6

Fredericks Freiser Gallery

504 W 22nd
212-633-6555 fax 212-367-9502
fredericksgal@mindspring.com
tues-fri 11-5

Gagosian Gallery

555 W 24th St & 11th Ave
212-741-1111 fax 212-741-9611
info@gagosian.com
tues-sat 10-6

Klemens Gasser & Tanja Grunert

524 W 19th
212-807-9494 fax 212-807-6594
gasser@dti.net
tues-sat 10-6

Generous Miracles

529 W 20th 8th Fl W
212-352-2858 fax 212-352-2763
genmiracle@aol.com
tues-sat 11-6

Barbara Gladstone Gallery

515 W 24th
212-206-9300 fax 212-206-9301
bgg@gladstonegallery.com
tues-sat 10-6

Caren Golden Fine Art

526 W 26th Ste 215
212-727-8304 fax 212-727-8360
June tues-sat 11-6; July tues-fri 11-6

Deven Golden Fine Art

529 W 20th 7E
212-414-8456 fax 212-414-8458
tues-sat 11-6

Gorney Bravin & Lee

534 W 26th Ground Flr
212-352-8372 fax 212-352-8374
gbl@interport.net
June tues-sat 10-6

Greene Naftali

526 W 26th 8th Fl
212-463-7770 fax 212-463-0890
tues-sat 10-6

Barbara Greene Fine Art

525 W 22nd Unit 2E
212-462-4123 fax 212-352-0127
leafdreams4me@yahoo.com

Jay Grimm

505 W 28th
212-564-7662 fax 212-564-8193
jay@Jaygrimm.com
wed-sat 11-6

Elizabeth Harris

529 W 20th 6E
212-463-9666 fax 212-463-9403
ehg@dti.net
tues-sat 10-6

Heller

420 W 14th
212-414-4014 fax 212-414-2636
info@hellergallery.com
tues-sat 11-6 sun 12-5

I-20 Gallery

529 W 20th 11th fl
212-645-1100 fax 212-645-0198
judelson@I-20.com
tues-sat 10-6

Casey Kaplan

416 W 14th
212-645-7335 fax 212-645-7835
CaseyKaplan@aol.com
tues-sat 10-

Paul Kasmin Gallery

293 Tenth Ave@27th St
212-563-4474 fax 212-563-4494
PaulKasmin@aol.com
tues-sat 10-6

Jim Kempner Fine Art

501 W 23rd
212-206-6872 fax 212-206-6873
jkfa@interport.net

The Kitchen Art Gallery

512 W 19th
212-255-5793 fax 212-645-4258
info@thekitchen.org

Nicole Klagsbrun

526 W 26th Rm 213
212-243-3335 fax 212-243-1059
klagsbrun@earthlink.net

Thomas Korzelius

529 W 20th 6th Fl
212-206-9723 fax 212-206-9639
TMove@aol.com
weds-sat 12-6

Kravets/Wehby Gallery

529 W 21st
212-352-2238 fax 212-352-2239
kwgallery@mindspring.com
tues-sat 11-6

Andrew Kreps

518 W 20th
212-741-8849 fax 212-741-8163
andrewk@interport.net
tues-sat 11-6

LiebmanMagnan

552 W 24th 2nd Fl
212-255-3225 fax 212-229-1427
Magnan@erols.com

Lombard-Freid Fine Arts

531 W 26th
212-967-8040 fax 212-967-0669
lomfrd@echonyc.com
tues-fri 11-6 sat 12-6

Luhring Augustine

531 W 24th
212-206-9100 fax 212-206-9055
lagny@aol.com
tues-sat 10-6

Robert Mann Gallery

210 Eleventh Ave (btwn 24th & 25th)
212-989-7600 fax 212-989-2947
rmg@robertmann.com
tues-sat 11-6

Marlborough Chelsea

211 W 19th
212-463-8634 fax 212-463-9658
publicart@aol.com
tues-sat 10-6

Steffany Martz

529 W 20th 6th fl
212-206-3686 fax 212-206-3654
smartzgal@earthlink.net
tues-sat 12-6

Bill Maynes

529 W 20th 8th fl
212-741-3318 fax 212-741-3238
maynesglry@aol.com
tues-sat 11-6

Karen McCready Fine Art

425 W 13th 5th fl
212-243-0439 fax 212-243-0503
art@karenmccready.com

Sara Meltzer Gallery

516 W 20th
212-343-8256 fax 212-343-8260
smovgal@earthlink.net
tues-sat 11-6

Metro Pictures

519 W 24th
212-206-7100 fax 212-337-0070
June tues-sat 10-6

Robert Miller

524 W 26th ground flr
212-366-4774 fax 212-366-4454
rmg@robertmillergallery.com
mon-fri 10-6

Paul Morris

465 W 23rd
212-727-2752 fax 212-206-7351
pmgallery@mindspring.com
mon-fri 11-6

Nikolai Fine Art

505 W 22nd
212-414-8511 fax 212-414-2763
nikolaifineart@mindspring.com
tues-sat 11:30-6:30

Annina Nosei

530 W 22nd 2nd fl
212-741-8695 fax 212-741-2379
annina@earthlink.net
tues-sat 11-6

Postmasters

459 W 19th
212-727-3323 fax 212-229-2829
postmasters@thing.net
tues-sat 11-6

Max Protetch

511 W 22nd
212-633-6999 fax 212-691-4342
Mprotetch@aol.com
tues-sat 10-6

Rare

435 W 14th
212-645-5591 fax 212-645-5594
rare@spacelab.net

Ricco/Maresca

529 W 20th 3rd fl
212-627-4819 fax 212-627-5117
rmgal@aol.com
tues-sat 11-6

Andrea Rosen

525 W 24th
212-627-6000 fax 212-627-5450
Andrea@RosenGallery.com

Jack Shainman

513 W 20th
212-645-1701 fax 212-645-8316
Jshainman@aol.com
tues-sat 10-6

Brent Sikkema

530 W 22nd
212-929-2262 fax 212-929-2340
June tues-sat 10-6; July 5-Aug 18 mon-fri 10-5; Aug 19-Sept 4 closed

Silverstein Gallery

520 W 21st
212-929-4300 fax 212-929-7902
silvergallery@aol.com
tues-sat 10-6

Holly Solomon The Chelsea Hotel

222 W 23rd St #425
212-924-1191 fax 212-924-8545
tues-sat 10-6

Sonnabend

536 W 22nd
212-627-1018 fax 212-627-0489
tues-sat 10-6

Stefan Stux Gallery

529 W 20th 9th fl
212-352-1600 fax 212-352-0302
stuxgall@aol.com
tues-sat 10-6

Team

527 W 26th
212-279-9219
office@teamgal.com
tues-sat 11-6

Ten in One Gallery

526 W 26th #316
212-604-9660 fax 212-604-9484
teninonegallery@earthlink.net
tues-sat 11-6

Margaret Thatcher Projects

529 W 20th 9th Fl
212-675-0222 fax 212-675-1121
mtprojects@aol.com

Edward Thorp

210 Eleventh Ave 6th flr
212-691-6565 fax 212-691-4933

303 Gallery

525 W 22nd
212-255-1121 fax 212-255-0024
g303@interport.net
mon-fri 10-6

Trans Hudson Gallery

416 W 13th
212-242-3232 fax 212-242-8511
Transhdsn@aol.com
July Aug open by appt

Henry Urbach Architecture

526 W 26th Rm 1019
212-627-0974 fax 212-645-7222
hua@huagallery.com
tues-sat 12-6 & by appt

Urban Architecture Inc.

210 Eleventh Ave. #401
212-924-1688 fax 212-924-3128
urbanarchitecture@worldnet.att.net
tues-sat 11-6

Jan Van Der Donk - Rare Books Inc.

601 W 26th 12th flr
212-691-5973 fax 212-463-8948
jado@avantgardes.com

Von Lintel & Nusser

555 W 25th 2nd flr
212-242-0599 fax 212-242-0803
reopens Sept 7

Wessel + OConnor

242 W 26th
212-242-8811 fax 212-242-8822
wesselocon@aol.com
mon-fri 11-6

White Box

525 W 26th
212-727-0767 fax 212-727-0807
whitebox@earthlink.net
tues-sat 12-6

White Columns

320 W 13th entr. on Horatio
212-924-4212 fax 212-645-4764
info@whitecolumns.org

Scholar Artists Rubric

Long Island Scholar Artist
Media Art Portfolio Requirements, GRAPHIC ARTS

MEDIA ARTS CRITERIA

Video/ Film Production, Photography, Graphic Arts

Applicants are required to submit work that best exemplifies the extent and quality of their accomplishments. The panelists encourage applicants to present work which illustrates their knowledge of film and video production and appreciation for moving images or for photography or graphic arts, the development of original ideas in the work submitted – imagination, competence and the skillful use of the media. The emphasis is on expressing their artistic point of view. The work should demonstrate an ability to effectively communicate ideas using imagination and a willingness to take creative risks.

While it is expected that applicants will consult w/ their teachers in the selection of portfolio material, applicants are urged to submit work they, themselves, feel best represents their creative interests. Technically proficient but more importantly, the artist must demonstrate a personal aesthetic, one that promises an original contribution to the visual arts.

Video and Film Production Submissions

While collaborative work is acceptable, the applicant must have primary creative responsibility for the material and must identify his or her role in the work (works that suggest visual, audio or written plagiarism, i.e. a direct copy of another artist's work, will be disqualified). Music must be original, or copyright releases must be provided. Panelists are not influenced by the number of roles or quantity of work submitted. Send only your highest quality work.

- Conveys feelings
- Creates emotional interest
- Clear visual point of view
- Original Thinking
- Willingness to take creative risks

Applicants are required to submit **one DVD "portfolio reel"** containing one complete work followed by additional excerpts from up to three other works or works-in-progress. The total video **cannot exceed ten minutes** in length. If your film is longer than ten minutes, please cut down to a trailer but put the entire film at the end of your submission. Submit a NEW DVD (no mini-DV, mini-cassette, VHS or VCD will be accepted).

DVDs will not be returned. Applicants should make and keep copies of all materials submitted. LIAA is not responsible for materials lost or damaged in the mail. DVDs that cannot be viewed will be disqualified.

Photography Submissions

Applicants are asked to present work that will best exemplify the extent and quality of their accomplishment as well as conveying feelings and creating emotional interest or work that clearly expresses a visual point of view. The portfolio should demonstrate original thinking, an artistic

commitment and a willingness to take creative risks. While it is expected that applicants will consult with their teachers in the selection of portfolio material, applicants are urged to submit work they feel best represents their creative interests.

All forms of photography are accepted in any format including: documentary, color, black and white, non-silver processes, digital, and mixed media. Work need not be done during the current year, but must be original work and can be done in or out of school. Work that suggests visual plagiarism (i.e., a direct copy of another artist's work) will NOT be accepted.

- Conveys feelings
- Creates emotional interest
- Clear visual point of view
- Original thinking
- Willingness to take creative risks

Digital Submissions for Photography

CD with ten (10) images

- Five images reflecting a consistent body of work based on a cohesive idea or technique
- Five images showing the full range of the participant's work and interest
- See below for how your CD must be formatted.
- One color print out of CD images
- Two thumbnail/gallery/contact sheets with ten to twenty images. Adobe Photoshop's automated contact sheets average about 15 images per page. For these images, select work that best exemplifies:
 - Scope and quality and/or feelings; emotional interest and/or point of view.
 - Images that supplement the main folio submissions. The images on this sheet should give the jurors some extra indication of the applicant's creative / photographic interests. Go to mailing requirements to see how you must format your images and files for the upload.

Digital Submissions for Graphic Arts

CD with ten (10) images

The portfolio should demonstrate original thinking, an artistic commitment and a willingness to take creative risks. While it is expected that applicants will consult with their teachers in the selection of portfolio material, applicants are urged to submit work they feel best represents their creative interests.

Work need not be done during the current year, but must be original and can be done in or out of school. Work that suggests visual plagiarism (i.e., a direct copy of another artist's work) will NOT be accepted.

- Five images reflecting a consistent body of work based on a cohesive idea or technique
- Five images showing the full range of the participant's work and interest
- See below for how your CD must be formatted.
- One color print out of CD images

Formatting CD Images

- Images must be formatted as JPEG9JPG). Any other format (such as BMP, TIFF, PSD, etc.) will be disqualified.
- Your images should be photographed digitally in the order in which you wish them viewed so that they will automatically be numbered in the correct order by your camera. For example: DSC0001, DSC0002, DSC0003, etc.
- If your images are NOT shot in the order in which you wish them viewed, then you must rename your images as follows before uploading them (Image01.jpg; Image02.jpg; etc.)

DO NOT (This will disqualify you)

- use images created with camera phones
- use images designated as “web-ready”
- submit slideshows
- submit PowerPoint presentations
- submit animations
- submit movies
- submit audio with your pictures
- embed your images into Microsoft Word

Technical Specifications for Images Created Using a Digital Camera

Set camera for “jpeg” format.

Set camera for “fine” or “extra fine” resolution not “web” or “normal”

Use a 2+ megapixel camera that has a high resolution setting

Image pixel size should be at least 1500 X 2100.

Image print size should be at least 4 x 6 inches at 300 dpi.

Image file size should be at least one meg but no greater than 10 megs.

Technical Specifications for Scanning Photographs/Slides

Scan slides at 400%

Scan photographs at 100% using at least 600 dpi.

Image print size should be at least 4 x 6 inches at 300 dpi.

The participant is responsible for the quality of the submission and the quality of the images will affect judging. Images that are out of focus, poorly lit, or difficult to see will be disqualified. There are no returns even if your materials are disqualified.

Minimize use of Digital manipulation. A cool effect using Photoshop will NOT impress the judges. Image file size should be at least 1 MB but no greater than 10 MB.

Long Island Scholar Artist – GRAPHIC ARTS PORTFOLIO RUBRIC

This rubric is intended to holistically assess the 10 piece Media Arts-Graphic Arts portfolio

CRITERIA	2 points	4 points	6 points	8 points	10 points	SCORE
Communicative Properties	Neither clear nor insightful.	Not very clear and/or insightful.	Somewhat clear and insightful.	Generally clear and insightful.	Exceptionally clear and insightful.	
Variety of Media Used	Limited range of media demonstrated.	Engagement with a superficial range of media.	Engagement with a reasonable range of media.	Engagement with a broad range of media.	Superior engagement with a broad range of media.	
Use of Materials & Tools	Demonstrates a weak use of tools / media.	Materials & tools are used in an inconsistent manner.	Shows some degree of success with materials and tools.	Successfully engages with most materials / tools.	Superior use of materials / tools.	
Composition: Use of Elements & Principles of Art	Is composed in a weak manner with little awareness of the Elements & Principles of Art.	Shows an emerging awareness of the Elements & Principles of Art.	Demonstrates a good understanding of the Elements & Principles of Art.	Demonstrates a strong grasp of the Elements & Principles of Art, using them to express a visual idea.	Shows an organized, purposeful composition through the use of the Elements & Principles of Art.	
Level of Conceptual Ideas	Solves problems simplistically. Shows limited artistic decision-making.	More accomplished technically than conceptually.	Shows some manipulation of ideas.	Shows evidence of creative thinking, i.e., it conveys a sense that it is about something	Addresses complex visual and/or conceptual ideas. Shows evidence of risk-taking.	
Risk Taking	No risk taking demonstrated	Narrow range of risk taking demonstrated.	Moderate range of risk taking demonstrated.	High range of risk taking demonstrated	Superior range of risk taking demonstrated.	

Annual Exhibitions

Heckscher Museum Long Islands Best

www.heckscher.org

2 Prime Avenue
Huntington, NY 11743
631.351.3250 Tel
631.423.2145 Fax

The Heckscher Museum of Art's annual juried high school art exhibition - Through this innovative opportunity, it is our goal to encourage students to view museums as a rich resource in their lives and provide educators with a program that addresses all of the New York State Learning Standards for the Arts. We invite your district to participate in this year's program and look forward to working with you and your students! The program culminates with a two-week juried exhibition showcasing student artwork in the Heckscher Museum of Art.

Long Island's Best: Young Artists at the Heckscher Teacher Guide 2009-2010

STEP 1: Fill out SCHOOL PARTICIPATION FORM

Fill out a **School Participation Form** by **October 30, 2009**. (Form is available online at www.heckscher.org.) Once you send/fax in the form, you will receive the **Long Island's Best 2010 Exhibition Guidelines** with further details including important dates in the mail. Make sure to include a **current email address** so your information can be added to/updated on the Long Island's Best email list.

STEP 2: EARN ENTRIES FOR YOUR STUDENTS

Each participating school is entitled to **2 student entries** into Long Island's Best. **Earn more entries** by scheduling **School Discovery Programs** (In Museum and Outreach Programs are available.) **Each program earns 2 additional entries for your school. Educational Museum Partners earn an additional 2 entries.** (See www.heckscher.org for more information on how to join. Click "Education" and "Educator Programs.")

STEP 3: WRITE STUDENT ARTIST STATEMENTS

Each participating student must submit a 50-word (maximum) **artist's statement**. This well-written statement must **describe the connection between their submitted work of art and the professional "Inspiration Artwork" they selected.**

STEP 4: SUBMIT ONLINE STUDENT ENTRY FORMS

Each participating student must fill out an ONLINE STUDENT ENTRY FORM.

A link to the online form will be available at:

http://www.heckscher.org/pages.php?which_page=education_high_school

January 1, 2010 through March 19, 2010.

Information required: Name, contact information, school, grade, teacher, title of artwork submitted, artist statement, and artist and title of "Inspiration Artwork." **All Student Entry Forms must be completed on or before March 19, 2010.**

STEP 5: PREPARE ARTWORK FOR DISPLAY

Two-dimensional works must be neatly **FRAMED, WIRED, and READY FOR HANGING**. Three-dimensional works **For your convenience, the Museum will supply pedestals.**

SIZE REQUIREMENTS:

2-D Artwork: The **height and width** added together **MUST be 64" or less. For example, 32" x 32" or 24" x 40" would meet the requirements.** If a student is submitting a series it must not exceed these dimensions with all of its components or parts.

3-D Artwork: The size of three-dimensional artwork must **not exceed 72" x 24" x 30"**.

STEP 6: DELIVERY & PICK-UP AT THE MUSEUM (NO EXCEPTIONS)

Delivery: **Tuesday, April 6 or Wednesday, April 7, 1 pm - 5 pm**

Pick-up of Non-accepted artwork: **Monday, April 12 or Tuesday, April 13, 2010 1 – 5 pm**

Pick-up of Exhibited artwork: **Monday, May 3 or Tuesday, May 4, 1 – 5 pm**

Long Island's Best 2010

TEACHER ORIENTATION

Thursday, October 22, 4:30 to 5:30 pm

New to Long Island's Best? Join us for an orientation including an overview of the Long Island's Best Teacher Guide and Exhibition Guidelines. Learn the ins and outs of the program, how to earn more entries, and fill out your School Participation Form on the spot! **Call 631.351.3250 to register today.**

Long Island's Best

Frequently Asked Questions

How many pieces can my school submit?

In order to accommodate as many schools as possible, **each school** will be allowed to submit **TWO WORKS OF ART** chosen by the individual high school faculty. **Earn more entries by scheduling School Discovery Programs. Each program earns 2 more entries for your school.**

What is the artist's statement?

The artist's statement is **very important** and should reflect the original thoughts and ideas of each student. Artists need to be able to express themselves verbally as well as visually; the statement should describe the artistic process and connections between the "Inspiration Artwork" and student work. **The juror reads the artist statements prior to looking at the artwork, using it as a significant component of the jurying process.**

Does 2-D artwork need to be framed by a frame shop?

NO. Artwork must be neatly **FRAMED, WIRED, and READY FOR HANGING**. The **school, student, or an outside frame shop** may frame it. Keep in mind that, if accepted, the artwork will be on view in a nationally renowned art museum and **must be professional in appearance.**

Further questions?

Do not hesitate to call the Museum's Education Department at 631.351.3214 with any further questions about Long Island's Best and an Education Staff Member will be happy to help you.

Huntington High Arts Art-Trium Exhibition

<http://www.huntingtonarts.org>

Art-Trium: Art in the Atrium

25 Melville Park Road, Melville, NY

Annual Juried Exhibition open to Students in grades 11 and 12.

Plainview Library Media and Photography Show

<http://www.nassaulibrary.org/plainv/>

Annual Juried Exhibition where student in Media and Photography based courses on exhibit their work in the Public Library

PTA Reflection Contest

<http://www.capta.org/sections/programs/reflections.cfm>

Theme Changes yearly.

The National PTA Reflections Program is an arts recognition and achievement program for students. The Reflections Program provides opportunities for students to express themselves creatively and to receive positive recognition for original works of art inspired by a pre-selected theme, while increasing community awareness on the importance of the arts in education.

The Reflections Program was established in 1969 by National PTA board member Mary Lou Anderson. Since that time, more than 10 million students have participated in the program. The program's longevity and participation figures attest to its strength. The excitement and enthusiasm that the program generates for children, parents, schools and communities is unmatched.

Participation and appreciation for the arts is the Reflections Program's goal. Although the Reflections Program follows a "contest" format, winning should not be the emphasis.

Participation in the Reflections Program is a great way for students to explore and learn about various art forms. Creating art is a valuable learning process that challenges students to use their critical thinking skills as well as their creative talents to create art that supports a specific theme.

Students may submit an entry in any of the six arts areas listed below. Only original works of art are accepted. Depending on local PTA guidelines, students may enter more than one work of art.

Art Supervisors Association All County

<http://www.artsupervisorsassociation.org/>

The Art Supervisors Association is a professional organization of art supervisors and administrators. Its membership principally represents the Nassau County area. A not-for-profit advocacy group for education in the visual arts, the Association is active in the promotion of quality art instruction at all educational levels and provides a forum for ideas and activities related to art and art education.

The Association is concerned with the professional growth of its members and serving educational, public and private constituencies. It sponsors conferences, seminars and art exhibitions, serves in a consulting capacity and works with other art and professional organizations.

Long Island Media Arts Show

<http://www.limediaartsshow.org/>

An annual juried show of high school student media projects and portfolios including Video, Photography, Computer Graphics and Computer Animation.

Embracing our Differences

http://department.sunysuffolk.edu:8000/EmbracingOurDifferences/index_3395.asp

WHAT IS EMBRACING OUR DIFFERENCES?

CHDHU proudly presents Embracing Our Differences, an outdoor art exhibition and related programs intended to demonstrate that diversity enriches our lives; that respect for differences in our thoughts and beliefs elevates the human experience; that the active rejection of prejudice and hatred enhances our own freedom; and that the suffering caused when people are not treated with dignity and respect is unacceptable.

The Embracing Our Differences exhibition will feature up to 39 billboard size images created by professional artists, art students, and school children from all over Long Island. Their creations reflect their interpretation of our message, "enriching lives through diversity."

The Embracing Our differences project also includes programs and activities offered throughout Long Island during the month of October by our community partners. Public and private schools and groups are invited to visit the exhibition, either at the Nassau County Museum of Art or in Heckscher Park, and teachers will be provided with sample educational activities for use pre- and post-visit.

We view tolerance as a way of thinking and feeling – but most importantly, of acting.

Long Island Art Teachers Association Art in the Heart

<http://www.nysata.org/mc/page.do?sitePageId=86894&orgId=nysata>

American Civil Liberties Union Contest

<http://www.aclu.org/>

Long Island Dental Contest

Long Island University at CW Post 12x12 Exhibition

Special exhibits and contests appear annually; teachers should look for opportunities for their student's work to be exhibited.